

LIVE VIRGIN

by

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FADE IN

EXT. POOLSIDE/RONNY'S HOUSE - DAY

CLOSE ON a young woman's face, GLORIA. She's lying on a lawn chair, moaning, with her eyes closed. Her face writhes passionately and moves up and down in the frame: she appears to be in the midst of having intercourse. We slowly PULL OUT to discover her beautiful breasts covered by a bikini top, then her stomach, then her hips. We finally understand that she is not having sex: in fact, two hands sheathed in construction workers' gloves, grip her by the waist and shake her as if she were a bottle of fruit juice. By now we can see an overweight man, BILL, leaning over her, performing this action. He's wearing a baseball cap, big baggy jeans, a large utility belt with a hammer, tapes, a walkie-talkie and all the typical accessories of a movie grip.

RONNY (O.S)
(calm, rather bored)
That's it, honey, keep going.
Remember, I gotta see on your face
how much you like it.

Still pulling out we now see a CAMERAMAN standing above GLORIA filming a close up of her.

RONNY (O.S)
(continuing)
Now, Gloria, the moment of truth.
Gimme all you got.

GLORIA heats up. Now we see RONNY (50), tall, handsome, tanned and well groomed, wearing a white bathrobe and slippers. He is sitting in a director's chair by a TV monitor, on which we see the same CU on GLORIA as the opening shot of the scene. Behind him we see his large, nouveau rich home.

RONNY
Faster Bill, faster.
(to Gloria)
Scrunch up more, that's it. A
little more... Beautiful. A
little more... That's it.
(beat)
And...cut. Get ready for the next
set up. I'll be right back.

BEGIN OPENING CREDITS

INT. GUEST HOUSE/KATRINA'S ROOM - MORNING

RONNY
Come on out and say good morning
to your father, sweat pea.

KATRINA

I'm changing.

RONNY

Don't change. I want you to stay
the same sweet little girl you are.

KATRINA makes a face. RONNY looks at the photo in the waste
basket. RONNY sees mini skirt.

RONNY

(continuing)

What's this for - one of your
dolls?

KATRINA comes back into the room. RONNY holds the skirt.

KATRINA

Don't go through my stuff.

KATRINA grabs the skirt.

RONNY

They were out. It's not proper
for a young lady to wear skimpy
clothes like this.

KATRINA

Proper? Dad, spare me, will you.
I'm not gonna wear them to school
anyway.

RONNY

Good. Not to school, not anywhere.
(beat)
How about joining me for
breakfast? I'm on a break right
now.

KATRINA

No thanks, I'm late. You're
working here today again?

RONNY

While you're in school... It helps
cut the costs.

KATRINA shuffles the miniskirt and mini-top in a small
backpack.

RONNY

(continuing)

By the way, have you been thinking
about which college you'd like to
apply to? You gotta get into a
good one, Sweet Pea, to get into
a good law school.

The yorkshire barks at KATRINA.

KATRINA
Shut-up, will you.

RONNY, shocked, turns around thinking she was talking to him.

RONNY
What did you just say?

KATRINA
I meant Daisy... Dad, listen to me, I don't wanna be a lawyer. I'm gonna be an actress.

RONNY
What?
(beat)
Katrina, I wish you'd realize that acting is not a serious career, you need a decent job.

KATRINA
I'm gotta go.

KATRINA heads out.

RONNY
Katrina, don't make me mad.

KATRINA is gone.

INT. CLASSROOM BEVERLY HIGH - DAY

A hand draws a tadpole on a big blackboard.

TEACHER (O.S)
So, what is the human sperm made of?... Spermatozoa... So, what does a spermatozoon look like...?

Well you do know it looks like this... Like a tadpole. A little head, about one thousandth of an inch, one thousandth of an inch, in which a nucleus holds 23 chromosomes, 23... And a tail, right here, around one ten thousandth of an inch long...

KATRINA is sitting in the back, next to her friend LAURIE. She is lost in her thoughts and does not pay too much attention to the class. She looks out the window. Next to LAURIE is PAUL.

LAURIE
Paul, that's the size of your

thing, right?

PAUL

Very funny. You want me to show you?

KATRINA and LAURIE make faces, pretending they are disgusted by the thought.

TEACHER

The movement of the tail creates a locomotive force that makes it jump at an unbelievable speed toward the ovum...

PAUL

(to Katrina)

Yeah, laugh... It's public knowledge you've never seen one.

KATRINA

Well, I pray to God never to see yours, that's for sure.

PAUL

What are you afraid of, think it's gonna bite you?

KATRINA

You're such a dork.

TEACHER

One discharge of semen during intercourse and you get the equivalent of the US population: over 300 million spermatozoa... Twenty emissions of semen and you get the population of the globe!

KATRINA looks at the window again, a convertible black Corvette driven by RAQUEL, a beautiful woman in her late twenties, slows down and parks right outside. She's wearing a slinky dress and too much make-up.

KATRINA

Laurie, she's here, I gotta go. Wish me luck.

LAURIE

You sure you wanna do this?

KATRINA looks at the window. The woman in the car is looking at her watch then checks her make-up in the rear view mirror. KATRINA looks back at the familiar classroom.

KATRINA

Yeah, I'm sure, I guess... It's

time to stir the pot.

TEACHER

Now they're all racing up like
little soldiers through that dark
tunnel...

KATRINA grabs her stuff and heads for the door.

TEACHER

(continuing)

Where are you going Miss Bartoloti?

KATRINA

I'm sorry, I gotta go... doctor's
appointment.

TEACHER

But then you'll never find out the
end of the reproductive Odyssey.

KATRINA

I bet I will.

KATRINA exits.

OMIT

INT. RAQUEL'S CAR/EXT. PARKING LOT - DAY

RAQUEL pulls into a parking lot with her convertible, black
Corvette. In the passenger seat is KATRINA; she's a little
nervous. They drive up to the gate. The SECURITY GUARD
looks at RAQUEL's cleavage and smiles.

SECURITY GUARD

Good day, can I help you?

RAQUEL

Here for the Quaint Show. I'm
Raquel Deneuve.

SECURITY GUARD

Of course, doll. I know who you
are. I know you better than any
girl I've been with.

RAQUEL

Asshole.

The GUARD lets the gate up and RAQUEL goes through. A FEMALE
GUARD stares at the SECURITY GUARD.

FEMALE GUARD

Who is she?

SECURITY GUARD

Don't even ask.

RAQUEL parks the car. She looks at KATRINA and smiles.
RAQUEL puts her hand gently on KATRINA's leg and pats her.

RAQUEL
I know you're nervous, hon, but
everything'll be fine.

KATRINA sighs.

KATRINA
I'll be OK, just gimme a moment.

RAQUEL looks at KATRINA queerly as she takes her walkman out
and puts the earphones on.

EXT. RONNY'S HOUSE - DAY

CLOSE ON RONNY's monitor: GLORIA is sucking BRAD's big toe.
RONNY switches off the monitor and applauds his cast and crew.

RONNY
And... cut. We've got it. That's
a wrap for today, my friends.
Good job. See ya tomorrow.

RONNY pats GLORIA gently on the head. NICK, a thug, comes to
RONNY with a cordless phone.

NICK
There's a guy on the phone, he
wouldn't say who it is.

RONNY grabs the phone as he walks towards the house followed
by his two dogs.

RONNY
Yeah! Who's this?... What?...
I'll watch T.V when I feel like
it, y'hear me? And if I wanna
know what's on I'll buy T.V Guide.

INT. RONNY'S HOUSE - DAY

He hangs-up as he enters the house.

RONNY
Jerk.

RONNY walks through the large living room of his nouveau
riche home.

RONNY
(continuing)
I'm home. Sweet pea, where
are you?

INT. RONNY'S BEDROOM - DAY

He opens the door to the bedroom where a sexy woman, MITZY (30), is on top of the bed wearing a negligee and some strange bandages around her breasts. She's wearing an eye mask and takes it off.

RONNY

There you are, sleeping again.
Jesus Christ, Mitzi, it's four in
the afternoon.

MITZI

I know, honey, but surgery always
takes it out of me.

RONNY

All right then, just relax, I'll
be in my office.

RONNY kisses MITZI tenderly on her forehead then exits.

INT. EXERCISE ROOM - DAY

RONNY's exercise room is also his office: there are shelves filled with videotapes and reels, framed soft-core movie posters such as Guess Who's Coming at Dinner, Forrest Pump, and Penis the Menace. Here and there are miscellaneous awards from adult film festivals. We hear the voice of a sports commentator from ESPN. The sounds of a large hydraulic machine fade up. The white bathrobe RONNY was wearing earlier is laying over a chesterfield sofa. We slowly pull up to the back of RONNY wearing just BVD underwear and working-out on a huge stairmaster machine. In front of him a large television is on, there is a photo of RONNY's daughter, KATRINA, on top of it. RONNY receives a phone call and picks up his cell phone which is attached by Velcro to the stairmaster.

RONNY

(into phone)
What do you want, Joey?
(beat)

INT. DRESSING ROOM/BACKSTAGE QUAIN T SHOW - DAY

Smiling, JOEY(45), is on the phone.

JOEY

You won't wanna miss it.

JOEY receives a scream through the earpiece and pulls the phone away from his ear. He hangs up. BRIAN(19), sweet and charming, timidly opens the door and makes one step forward. He's wearing a headset with microphone connected to a walkie-talkie.

BRIAN
(softly)
Two minutes...
(beat)
Two minutes, sir...

JOEY
Yeah, yeah, I heard you the first
time.

We follow BRIAN as he backs out of dressing room 1 and goes
to dressing room 2. BRIAN knocks then opens the door.

INT. KATRINA'S DRESSING ROOM - DAY

KATRINA checks herself out in the mirror. She is wearing the
miniskirt and small top from scene 2.

BRIAN
Two minutes...

The door shuts then suddenly reopens. BRIAN stands there
staring at KATRINA.

BRIAN
(continuing)
What are you doing here?

BRIAN enters.

KATRINA
Brian! Oh my God. I thought you
went to college.

BRIAN
I pushed it back to intern for my
mother. What the hell are you
doing here?

KATRINA
It's none of your business.

BRIAN, in disbelief, looks at KATRINA in her new outfit. She
feels a little awkward. She steps back and looks away.

BRIAN
Wait a minute, do you know what
the show's about today?

KATRINA
Listen, I didn't want to do it but
I had no choice... it's in my
contract.

BRIAN
What contract?

KATRINA

You and I split up three months ago, I don't owe you any explanation.

BRIAN

You don't?...

KATRINA

No, I don't. Listen, I asked them if we could go to some other TV show - it's not like I picked your mother's - but it just didn't work out. I'm sorry.

KATRINA, upset, rewinds the tape on her walkman and is about to put the headset on. BRIAN heads towards KATRINA.

BRIAN

Katrina.

RAQUEL enters.

RAQUEL

What's going on?

She sees Brian and frowns.

KATRINA

Nothing.

BRIAN heads for the door.

BRIAN

Two minutes... you're on in two minutes.

He slams the door behind him. RAQUEL shrugs her shoulders.

RAQUEL

What's his problem?

KATRINA

Who knows?

RAQUEL

Wow, you're sooo hot.

(beat)

I'm on. I'll see you out there.

KATRINA poses like a Femme Fatale for RAQUEL. They both laugh. RAQUEL turns to exit.

INT. RONNY'S EXERCISE ROOM - DAY

(INTERCUT w/ Monitor - Various Talk Shows ending with Quaint

Show) A television: the channel is changed by remote control.

All the channels are afternoon talkshows with panels of pornographers. The JERRY SPRINGER show. JERRY SPRINGER stands in the middle of a studio audience and addresses the camera. His lips are moving but we can't always hear what he says: his speech is being interrupted by the sound of continuous bleeping, censoring graphic language from irate guests.

JERRY SPRINGER

Bleep - Bleep - BleeEEP - A little decorum please. We're all adults here - Bleep - BleeEEP. Helen and Chris here say they don't force anyone to buy their amateur videos. They say they're just having fun - Bleep - don't hurt anyone - Bleep - Bleep - BleeEEP -BleEEEEEEEEEP. I guess the pros and cons - Bleep - the adult film industry - Bleep - won't make up today. Wow. It's pretty rough up there - Bleep -
(Beat)
Please let's maintain decorum.
(Beat)
But isn't it true that...

RONNY

(to television)
Look at these imbeciles, they don't know what they're talking about...

ZAP...The MAURY POVICH show with three typical porno stars on it.

MAURY POVICH

But isn't it true that...

ZAP...The JENNY JONES show with three typical porno stars on it.

JENNY JONES

But isn't it true that...

RONNY (O.S.)

(yelling to Mitzi)
Hey Mitzi, your loser ex-husband just called me like three times. He said to watch the Quaint show.

MITZI (O.S)

What d'ya say?

Finally RONNY lands on THE QUAIN T SHOW, starring QUAIN T MCPERSON, an elegant woman with BROWN long curly hair.

QUAINT

But isn't it true that what you do
is completely immoral and debasing?

The audience cheers QUAINT. Sitting on the stage are TOMMY
and RAQUEL.

TOMMY

Well, I don't really think that...

RONNY

(laughing)

Tommy... I taught him everything...
(screaming to his
wife)

Hey, Mitzi, c'mere'n look at these
morons... I can't believe they're
celebrities... what's wrong with
this world?!

INT. RONNY AND MITZI'S BATHROOM - DAY

Continue FAINT VOICE OFF TALKSHOW. MITZI adjusts the bandages
that envelope her breasts.

INT. RONNY'S EXERCISE ROOM - DAY

(INTERCUT w/ Monitor - Quaint Show Scene 15A) RONNY
still works out on his stairmaster.

QUAINT

How would you describe your job,
Tommy?

TOMMY

Well, the whole thing is kinda
easy. I mean, y'show up, get some
coffee, go into make-up, read the
paper. Then they tell you that
they're ready, you work the wood,
you lick a little, you poke a
little, you moan a little... and
before you know it you're back in
the easy chair sippin' coffee and
reading the paper.

Chuckles from the peanut gallery.

QUAINT

(on TV)

Thank you Tommy. Raquel Deneuve,
you're the reigning queen of
pornography but you announced that
tomorrow night's show, that we'll
discuss in a moment, will be
you're last. Are you ending such

a prolific career because you feel you're degrading yourself?

RAQUEL

No, not at all. I've just packed away enough dough.

INSERT RONNY WATCHING ON.

QUAINT

(on TV)

O.K. Now let's bring out your boss, the new king of the adult entertainment business, please welcome Mister Joey Queen.

Watching the television, RONNY can't believe his ears.

RONNY

Joey Queen? King of the business? Nonsense! Mitzi, c'mon in here -your sleazebag ex-husband is on TV: And it's not "America's Most Wanted".

INT. QUAINT SHOW SET - DAY

JOEY makes his grand entrance onto the set. The audience is mixed between cheers and boos. JOEY takes his seat next to TOMMY and RAQUEL. All of them perfunctorily shake hands.

QUAINT

So Mister Queen...

JOEY

Please, call me Joey.

(Start intercut 16A)

RONNY

(talking to his TV)

So that's it? That's why you got the guts to call me, you jerk?

'Cause you finally got on a lousy show? I've been on a million times.

QUAINT

Joey, so tell us... what's it like to be the most powerful man in the most controversial industry in the world?

JOEY

Well, it didn't happen overnight but I deserve everything I have.

RONNY

(to the TV)

You learned everything from me...
except how to keep a woman.

JOEY

And lemme add this, Quaint:

(points into camera)

what we're doing is performing a
valuable social task. I mean,
it's time to tell middle America
that the missionary position isn't
the only one.

The audience laughs and boos.

QUAINT

(to audience)

Shhh! Give them a chance.

(to Joey)

So do you see yourself as some
kind of an artist?

JOEY

Of course I'm an artist, a
filmmaker, like anybody else in
Hollywood. I tell stories with
twists and climaxes, always a
climax... Film is the art of
showing and I show everything.
Forget the Oscars, I should get a
fucking Nobel Prize.

The crowd goes wild.

RONNY

(to TV)

Sensational. My ex-driver. Now
he's got a Nobel Prize on his
dashboard.

QUAINT

Please watch your language.

QUAINT rushes over to a large homely woman in the audience to
get her candid opinion on the matter. She shoves the
microphone in the woman's face and the rest of the studio
audience quiets down on cue.

BUELA SNARP

When I was unemployed you were the
only thing that kept me happy.
Keep up the good work.

The audience roars behind BUELA SNARP. QUAINT rushes up to
another large woman.

AGNES LARGE

Honey, as far as I'm concerned you
guys are worse than pigs.

The STUDIO AUDIENCE goes absolutely berserk...

RONNY

(to himself)

Why am I watching this?

RONNY reaches for his remote control.

QUAINT

And now Mister Queen, you came on
our show today especially to
discuss a new twist in adult
entertainment. Could you describe
your latest breakthrough, "LIVE
VIRGIN", this live and interactive
show available tomorrow night at
8 on pay-per-view T.V. and the
internet.

RONNY

What breakthrough, sweetheart?

The show catches RONNY'S attention again and he drops the
remote control but continues to do the stairmaster.

JOEY

Live Virgin will not only be the
first time ever that a virgin,
certified by a board of
gynecologists, is deflowered on a
live show, but we're going to let
the whole country participate
through interactive sex.

RONNY

A virgin! That's horrific!

JOEY peers proudly into the audience. Then he turns to TOMMY.

JOEY

Tommy, get the suit.

RONNY

(very upset)

My god, you'll ruin us all.
You're an embarrassment to the
industry.

TOMMY turns around and picks up the SUIT. He holds what
appears to be a deflated robocop suit which includes a
"sensor-glove" that looks like a condom. BRIAN looks on in
horror.

INT. RONNY'S EXERCISE ROOM - DAY

(INTERCUT w/ Monitor - Quaint Show Scene 17A) RONNY
laughs at the absurdity of the whole thing.

RONNY

I'm sorry Joey... You are a
genius, a comic genius.

JOEY

So tomorrow night, thousands of
men will be able to plug
themselves in and experience it.
Call our toll free number and
order now. 1 555 4VIRGIN. And be
part of History. Quaint, you
don't mind me giving the number do
you?

QUAINT

You did it anyway...

JOEY

Thanks. 1 555 4VIRGIN. We
deliver overnight. So today is
the last day to place your order.
Hey, you just strap yourself into
this unobtrusive outfit and you're
ready for "Live Virgin". How
about that?

(beat)

And if it works out, then we're
going to do it once a month...
until we run out of virgins, that
is.

JOEY waits for a chuckle from the audience but doesn't get
it. TOMMY is still there holding up the costume.

RONNY

(to himself)

He's finally lost it.

QUAINT

(to camera)

Stick around 'cause when we come
back we have something very
special for you: the hottest,
newest star in adult
entertainment. She'll be eighteen
tomorrow, the day of the Live-
Virgin show, and she really is a
virgin! Stay tuned...

QUAINT drops the microphone to her side and the AUDIENCE
claps with approval. The second she knows she is off the air

her huge smile disappears instantly. RONNY is still pumping away at the stairmaster. Commercials run on the television. His bodyguard/assistant, NICK, comes in. He pushes in a trolley with water in a pot and a glass.

NICK

Hey, Boss, here's your vitamins and proteins. Y'think you're gonna leave the house today?

NICK fixes Ronny's beverage.

RONNY

What is it to you?

NICK

Well, I just wanted to know if you want me to do anything?

RONNY

Take Mitzi shopping if she wants.

NICK

I don't think she can go out yet. I mean the doctor said to take it easy 'cause of her tit job until the swelling went down.

RONNY looks around nervously.

RONNY

Breasts, Nick. Call them "breasts" when she's around... she's very sensitive.

NICK

Sorry Boss... How about next week's production? Anything I can prep?

RONNY

Yeah, actually, get a "size ten" from storage and paint it purple. Gotta give it a seventies look for next week's period piece.

NICK

Right, right away.

NICK exits and RONNY devotes his full attention to the tube.

RONNY

(yelling to Mitzi)

Honey, c'mon in here and watch your ex-husband make an ass out of himself.

RONNY chuckles to himself. On the television "The Quaint Show" comes back onto the screen. MITZY walks in. Ronny switches from the stairmaster to the treadmill.

MITZY
(sleepy)
What is it?

RONNY
Just watch this.

JOEY, TOMMY and RAQUEL, are still sitting proudly on the stage. QUAIN'T stands holding the microphone as the audience applause dies down.

QUAIN'T
And now let's bring out the little girl who in less than 48 hours will be the biggest porno star ever. Some would say from local virgin to global cyber-whore in less than two seconds, please welcome Katrina Bartoloti.

Ronny comes abruptly to a halt while the treadmill continues. He is thrown from the machine into the trolley. Everything falls down with him.

RONNY
Katrina?!

Off screen the studio audience applauds wildly. On the television, a dolled-up KATRINA makes her way over to a seat in between JOEY and RAQUEL. RAQUEL gives her a reassuring smile and pat on the leg. A family portrait of KATRINA on top of the TV is in stark contrast to her appearance on the show.

KATRINA
(on television)
Well, I don't think that "cyber-whore" is exactly the right word, but...

QUAIN'T
Thousands of men are gonna have sex with you tomorrow night.

KATRINA
To me it'll only be one.

NICK walks in holding a size ten dildo and stands next to MITZI.

RONNY
What are you doing here?

MITZI

But...

RONNY
(furious)

Out.

Dumbfounded MITZI backs out of the room. NICK still stands in the middle of the room.

NICK
Sorry Boss, no purple paint, ya think orange would do?

RONNY
Out.

RONNY pushes him out.

NICK
(pointing at TV screen)
Gee, that girl looks like...

RONNY grabs the "size 10" from NICK's hands, threatens to hit him on the head. He kicks him out, poking him in the chest with his unusual weapon, then slams the door.

RONNY
Out! Out! Out!

On the show QUAIN'T acts motherly with KATRINA. RONNY shrieks.

QUAIN'T
Isn't it true that your father is Ronny Bartoloti, once the world's biggest porno producer, who refused to come on the show today?

RONNY
Adult film producer, you bitch. "Adult film". You never invited me.

KATRINA
Yes, he's my biological father.

RONNY couldn't be any madder. He heaves the dildo through the television screen which EXPLODES. The picture of KATRINA on top of the set crashes to the ground. BRIAN is in total shock, inching closer and closer to the stage in order to get a better look at KATRINA. He's awkwardly standing between the curtain and the edge of the stage. A grip shows up sipping a cup of coffee and stands next to him.

GRIP
The hell with tomorrow, I wanna bang you today, baby.

BRIAN swipes the cup of coffee out of the grip's hand.

BRIAN

Shut up, you pig.

The GRIP is about to punch BRIAN.

GRIP

Say what? If you weren't Quaint's son I'd bust your face.

BRIAN

That's my girlfriend you're talking about.

GRIP

Oh yeah? Then what's she doing up there?

BRIAN

Well, ex-girlfriend actually... She thought I cheated on her but I didn't.

INT. RONNY'S HOUSE EXERCISE ROOM - DAY

RONNY grabs his bathrobe, puts it on and rushes out of the room.

RONNY

(furious)

Nick. Nick. Where the hell are you?

INT. RONNY'S HOUSE - KITCHEN - DAY

RONNY enters the kitchen. OFF we hear the Quaint Show. NICK is there watching the show on a tiny little portable T.V.

INT. QUAIN T SHOW - DAY

QUAIN T

Would you say that acting in a porno movie comes naturally to you because of your father?

KATRINA (O.S)

No, he always kept my mom and me pretty sheltered from it.

RONNY grabs the portable TV from NICK.

RONNY

Gimme that, will ya, and get the car, now. NOW.

NICK runs out of the room. RONNY rushes to his bed room.

INT. RONNY'S BEDROOM - DAY

(INTERCUT w/ Monitor - Quaint Show Scene 20A) MITZY, sitting on the bed, watches the show on TV .

RONNY

Shut that off, now!

MITZY doesn't. RONNY goes to the drawer and gets a pair of socks, while still holding the tiny portable TV.

QUAINT (V.O.)

His best way of protecting you was to abandon you - right?

KATRINA

Well, he divorced my mother 10 years ago and I went with her until...

RONNY is putting his socks on while watching both TVs.

MITZY

Where are you going? What are you gonna do?

RONNY

What do you mean what am I gonna do? I'm going to stop them. Get me some shoes, please. Hurry.

He looks all around for a pair of pants, finally finds some and puts them on as he walks around, listening to his daughter on TV.

RONNY

(continuing)

I don't understand. Katrina doesn't even date yet. Right?

(looking at MITZY)

Does she?

INT. QUAINT SHOW - DAY

QUAINT

And what, exactly, does your mother think of all this?

KATRINA

Nothing.

QUAINT

And how can she stay so quiet?

KATRINA

Because she's dead. Cancer...
Two years ago.

QUAINT looks frantically at her notes.

QUAINT
Oh, yes, right... I'm sorry to hear that... But, wait a minute, you've been back with your father ever since. So, for the last couple of years he did take care of you, right? And you're about to go to college?

KATRINA
(annoyed)
Yeah, but I want to support myself. I don't want his money anymore.

QUAINT
Is this why you're doing Live Virgin?

AUDIENCE MEMBER
Get a real job, bitch.

QUAINT
A little decorum, please.

INT. RONNY'S CAR - DAY

(INTERCUT w/ Monitor - Quaint Show Scene 22A) NICK speeds through traffic while RONNY is sitting in the passenger seat holding the little TV in front of his face. His P.O.V : a C.U of KATRINA on the television screen.

KATRINA
We know where his money's coming from... See, he showed me the way, so I might as well make it myself, for myself, by myself.

Back on RONNY's face totally motionless as if his whole life has come to a stop.

KATRINA (O.S) (CONT'D)
A one shot deal, two hundred thousand dollars. Boom, in and out.

The audience chuckles at KATRINA's inadvertent joke.

QUAINT (O.S.)
It's ironic that you're going into the one business you really despise to escape from that very environment... And whose idea was

Live Virgin in the first place?

INT. QUAIN T SHOW - DAY

KATRINA looks over to JOEY who takes the reins.

JOEY

Lemme just say I'll be the first
to take credit where credit is
due...

JOEY laughs at his own joke. KATRINA looks at him and
forces a smile.

INT. RONNY'S CAR - DAY

(INTERCUT w/ Monitor - Quaint Show Scene 24A) The
battery of the portable TV dies, interrupting JOEY's speech.
RONNY beats it as if it was JOEY.

RONNY

Where's the cord? Where's the
goddamn' cord?

RONNY searches the glove compartment frantically, finds the
cord he was looking for, plugs with much effort one end in
the cigarette lighter and the other end in his TV. Finally
JOEY is back.

JOEY

And really, isn't that what every
man searches for every second of
his goddamn life? The expertise
of a whore and the purity of a
virgin?
I mean, look at us men. What do
you see? What do we want? Why
are we here?

There's silence and JOEY stammers for a second.

QUAIN T

But isn't that a really narrow
perspective on interpersonal
relationships?

JOEY

You're damn right. Listen, the
whole world's got problems...
That's why we're doing Live Virgin.

Awkward silence. Everyone is a little lost by JOEY's
response. He looks to KATRINA for some reassurance but
doesn't get it. NICK is cruising past cars as RONNY dials his
cell phone.

RONNY

(into phone nice to
switchboard operator)
Yes, I'd like to know if it's time
yet for call-ins from the viewers?
Yes, I'll hold.
(to TV)
Get off the TV!
(to Nick)
That loser used to have your
job... and look at him now...
Yeah, I'm still here... Yes I have
a question for Quaint because I
myself had a very tragic
experience with the world of
pornography... Well, I'd rather
not say - except to Quaint... you
know, I watch your show every
day... Yeah, I'll hold.

RONNY grunts some more at the television set. Suddenly a
voice comes back over his cellular phone.

SWITCH BOARD OPERATOR (V.O)
(a recording)

Thank you for calling into the
Quaint Show. You are important to
us and although we found your
story compelling, we regret to
inform you that we cannot connect
you with Quaint at this time.

A dial-tone blares through the telephone.

RONNY
What is wrong with this world?

INT. THE QUAINT SHOW/SET - DAY

QUAINT
But why would you choose to spend
one of the most intimate moments
of your life, on your eighteenth
birthday, hooked up to a bunch of
machines with cameras and... I
mean, why don't you do it
privately with someone you love so
it means something?

KATRINA
I don't need a boyfriend, it's not
what I need right now. Believe me.

QUAINT
Why?

KATRINA
Let's just say I have an issue

with trust.

Close on BRIAN's face, mortified.

KATRINA

(continuing)

And they say the first time sucks
anyway.

All of the girls in the audience cheer her.

INSERT

Brian is standing offstage staring at Katrina.

OMIT

INT. THE QUAIN'T SHOW/STAGE - DAY

QUAIN'T realizes that she must put her show back on course.

QUAIN'T

(to camera)

Ladies and gentlemen, isn't this
a sad, sad, sad commentary on the
state of the world? And then
again, maybe the people on my
stage today are modern day heroes
providing a valuable service and
just stating the obvious about our
primal desires... Stay tuned.

QUAIN'T lets the microphone drop to her side and all of the
guests relax now that they're off camera.

INT. RONNY'S CAR - DAY

RONNY frantically redials the number.

RONNY

(screaming into phone)

I'm her father. I'm Katrina
Bartoloti's father. Put me
through or I'll blow-up the whole
goddamn TV station.

INT. QUAIN'T SHOW - DAY

QUAIN'T gets the countdown and cue from the director and
starts the show again.

QUAIN'T

Welcome back to the Quaint Show.
I'm Quaint McPerson. Now it's
time for a call from our viewers
and today we have a very special
viewer... Katrina's father, Ronny

Bartoloti.

KATRINA tries to remain composed. RONNY's voice comes in loud and clear over the loudspeaker.

RONNY (O.S)

Joey Queen, you impotent freak!
I'm going to...

QUAINT cuts him off.

QUAINT

Let's retain decorum, Mister Queen.
(to Joey)
Is it true that you're impotent?

JOEY is a little lost.

JOEY

No, no, never... what is this
crap? Hey, I thought we were
going to have a serious discussion
here?

RONNY (O.S)

You won't have the ability for
much discussion after I punch your
teeth down your throat.

JOEY stands up and yells at RONNY through the loudspeaker.

JOEY

Really? Come here you fucking
bum. I'll give you a thousand
dollars if you got big enough
balls to say that to my face.

From behind the audience a set door explodes open. NICK and RONNY, still holding his cellular phone, burst through the audience and rush the stage. JOEY turns around frantically, spots RONNY coming at him full speed and starts to freak out.

RONNY

(to Nick)
Grab my daughter, I...

QUAINT

How dare you interrupt my program?

RONNY goes straight for JOEY and grabs him by the neck. They roll on the floor, then make it to their feet again, this time both holding each other by the neck trying to strangle each other.

QUAINT

(continuing)
Leave my guest alone, you

barbarian. You child molester.

RONNY

He's the child molester.

Two or three guys from security with headsets try to interfere and to stop the fight. They get knocked out in no time by RONNY and JOEY. QUAINT jumps on RONNY's back, hitting him with the microphone.

RONNY

(continuing; to
Quaint)

You know what a hunk of phony shit
you are? You never invited me on
the show, liar.

RONNY can't see who it is. He spins around a few times but QUAINT holds on tight and rides around with him breaking sundry items on the set. It makes them look like a monster with two heads on top of each other. However it doesn't restrain RONNY from fighting JOEY. RONNY ducks down to avoid a punch and QUAINT ends up receiving it in her left eye. She screams. The AUDIENCE stands up and many people leave. JOEY gets a couple of good shots into RONNY's midsection before grabbing his legs and bringing him and QUAINT to the floor. RONNY tries to break JOEY's grip and ends up knocking QUAINT's right eye with his elbow. They all stand up. QUAINT goes mental and pummels RONNY as JOEY looks on in amazement. AGNES LARGE attacks JOEY. AUDIENCE MEMBERS rushes the stage. KATRINA looks around for a way out and is about to head for the fire exit. She bumps into NICK's chest and looks up.

NICK

Be good, kid, and come gently. I
don't want any problems.

KATRINA looks up at NICK innocently and lovingly, then heaves off and kicks him as hard as she can in the balls. NICK topples over onto the floor. RONNY finally pushes QUAINT off but JOEY piles into him and they roll around on the ground like two bears, all the while cursing at each other. AUDIENCE MEMBERS take sides with either RONNY or JOEY or QUAINT and fight them and each other. KATRINA takes off for the door. RONNY still wrestling with JOEY and seeing that his daughter might escape, tries to head towards her, pulling JOEY. They are still strangling each other.

RONNY

(with a strangled
voice)

What's gotten into you, sweet pea?
What's this all about? Come back
here.

KATRINA

It's a little too late to worry

about it. What I'm about to do is just business as usual for you anyway.

RONNY

Katrina, listen to me, don't make me mad.

KATRINA gets closer to RONNY.

KATRINA

(screaming)

No, you listen to me: you cared enough to ask Mom to quit acting in erotic films before you married her but you never cared enough to quit the business yourself... Right, Mr. double standard? Then you had no problem dumping her for some dumb bimbo.

RONNY AND JOEY

(together)

Mitzi's not a bimbo.

RONNY

(to Joey)

Shut-up you son of a bitch.

(to Katrina)

Don't you talk about your step-mother like that.

JOEY

(to Ronny)

Fuck you.

JOEY and RONNY get back into the fight more than ever. KATRINA follows them around like a referee, shouting into RONNY's face.

KATRINA

You want me to be some kind of a debutante? If porno's good for you then it's good for me.

NICK crawls towards KATRINA and grabs her ankle. KATRINA spots BRIAN. They look at each other. He starts to head towards KATRINA and NICK. QUAIN'T staggers towards BRIAN. She accidentally pushes him against a light on a C-stand.

QUAIN'T

Brian, darling, do something.

BRIAN, KATRINA, and NICK all watch this tall lighting fixture as it crashes to the floor... right onto NICK's foot. NICK is in so much pain that he lets go of KATRINA who dives for the exit.

RONNY

Katrina don't make me mad, come
back here right now.

NICK stands up. BRIAN tries to follow KATRINA but NICK grabs
his ankle. BRIAN drags NICK still holding on to his ankle.

QUAINT

Brian McPerson! Get over here now.

BRIAN bumps into AGNES LARGE. He looks at her. She punches
him in the face and knocks him out. NICK rushes out after
KATRINA.

EXT. TV STATION - DAY

NICK, limping and puffing, looks around frustrated. KATRINA
is nowhere to be seen.

INT. QUAINT SHOW - DAY

General pandemonium. From the front entrances the POLICE
swarm the place.

INT. POLICE HOLDING CELL - DAY

JOEY and RONNY are the only ones standing in a hall full of
murderers and gangstas. In JOEY's cell a few members of the
CRIPS sit quietly; in RONNY's cell a few members of the
BLOODS sit quietly. RONNY grabs the bars and screams at JOEY.

RONNY

I gave you everything, and this is
the way you thank me? By having
the whole world poke my daughter
at the same time?

JOEY grabs the bars and screams back.

JOEY

Who the hell do you think you are
lecturing me about integrity and
family values? You stole my wife.

RONNY

I didn't steal her: I brought her
back from the dead. Mitzi begged
me to save her from years of being
married to a eunuch, you loser.

JOEY

Loser? I'm a freakin' genius.
I'm gonna make twenty million
dollars off your daughter and in
less than a hundred minutes of air
time. You never made that kind of

money in your life, huh? You
fuckin' dinosaur.

RONNY

(impressed)

Twenty million?

(beat)

Sleaze-bag, I'm warning you. If
you want to stay alive keep
Katrina out of it.

JOEY does not pay attention. Instead he gives a broad,
friendly smile to a CRIP as he sits next to him and slaps the
gangster's thigh. The CRIP doesn't react much, he just
scowls back at him.

EXT. JOEY'S HOUSE - DAY

KATRINA gets out of a cab, rings the door bell. A sexy tacky
MAID opens up the door and lets her in, giving her a jealous
look.

INT. QUAIN'T'S DRESSING ROOM - DAY

MARGE and HAIRDRESSER GEORGE comfort her. QUAIN'T is looking
at herself in the mirror and all she sees is her huge black
eyes. GEORGE spreads over her hair, with a painter's brush,
a tar-like solution.

GEORGE

Darling, we're going to change
your hair and cover those eyes
right up.

QUAIN'T

You'd better.

(beat)

I'm going to sue those perverts.

BRIAN meekly enters.

MARGE

They're both being held at the
police station as we speak.

QUAIN'T

This is gonna hurt the show.

MARGE

Absolutely not. It's great
material. It was good! Good for
us.

She grimaces as GEORGE puts some cream on her eyes.

QUAIN'T

Ouch, it's cold. Could be bad

publicity.

MARGE

There's no such thing as bad publicity, Quaint. Isn't that what you always say. The phones rang off the hook. I mean, what else do you want? Ambush T.V. at its best.

BRIAN addresses QUAINT's SECRETARY.

BRIAN

Can I see the production notes you have on that girl doing the Live Virgin thing?

QUAINT overhears and flies around in her chair.

MARGE

Katrina Bartoloti?

QUAINT

What do you wanna have to do with that little whore?

BRIAN

That little whore was my girlfriend for like six months Mom. She even came to the house a few times last year, not that you'd remember.

QUAINT

Huh. I knew her face was familiar. And I let you hang out with that tramp!? Scary.

BRIAN

Don't call her a tramp.

QUAINT

Good topic for another show: How hard it is keeping parental awareness with today's kids...

BRIAN

I thought you said on the show she was a modern day hero.

QUAINT

Modern day hooker. Stay away from her. I got enough problems already, you hear me?

(beat)

You really believe she's a virgin?

BRIAN

I know she is.

QUAINT looks at her son with an expression of utter disapproval and incredulity that increases BRIAN's frustration. BRIAN exits slamming the door.

QUAINT

Why couldn't he wait until tomorrow's show to fall in love with one of my guests?

Her entourage looks at her awkwardly.

QUAINT

(continuing)

What? "I do big modeling jobs to pay for graduate school".

MARGE

That's on Friday, tomorrow's show is: "I had sex change surgery to discover orgasms"...

INT. POLICE HOLDING CELL - DAY

RONNY

(to Joey)

You have no dignity. You don't respect anything.

JOEY

I respect the Franklins, the Jeffersons and the Jacksons and so do you, you fuckin' hypocrite. The rest, I don't care about and neither do you.

RONNY

I do care, you deranged lunatic.

JOEY

You're full of shit. If you could have put it together before me, you'd have done it in a heartbeat and laughed all the way to the bank.

RONNY

Absolutely not. You crossed the line, regardless of Katrina. This virgin thing is morally reprehensible, I'd never do that.

JOEY

Bullshit. That's why you hate my guts, Ronny. Katrina's just the

icing on the cake.

RONNY
(furious)

Icing?

JOEY
(laughing at his own
joke)

I mean the cherry.

RONNY
When you signed Katrina you signed
your death sentence, trust me you
filthy pig.

JOEY
You are just as dirty as I am.

RONNY
I am not. My productions are
soft. I have professional ethics.
Everybody's making money.
Everybody's having fun.

JOEY
Don't worry, Mr. "Soft
pornographer", I'll personally
make sure that your daughter's
having a ball.

INT. JOEY'S HOUSE - DAY

KATRINA goes to the guest room, there's a basket of fruits,
a big flower bouquet. On the fireplace, there are ten framed
photographs of JOEY. One of them is JOEY with a huge smile.
She looks at it with amusement then goes to her back pack.
She starts to unpack. She is not totally at ease. She pulls
out a teddy rabbit that she keeps in her arms and throws
herself on the bed. She lays there daydreaming.

INT. POLICE STATION - DAY

LARRY, JOEY's assistant/body guard, leans over the DESK
SERGEANT's desk, speaking in a low voice and showing him
KATRINA's photo.

DESK SERGEANT
(horrified)
Who's that?

We see a photograph of TOMMY in the Live Virgin press kit.

LARRY
That's you, man. You're gonna be
in his shoes, so to speak...
that's the beauty of technology.

This is sex like you've never
imagined.

LARRY opens a box, looks around then proudly pulls out the LIVE VIRGIN outfit. He spends the rest of the scene putting on with much effort the upper part of the suit and the mask as a demonstration. However he will keep the legs and the sensor glove hanging loose in front of him like some strange tentacles.

LARRY

(continuing)

Check that out. And you're not even cheating on the ol' lady. Just the best old-fashioned time you've ever had in your life.

DESK SERGEANT

What's so great about it?

LARRY

You don't have to waste any time or money on a nice dinner or flowers, you don't have to worry about any of those nasty little diseases. No fear, no worries. Just pure unadulterated sex. And it's all on the up'n up, completely legal.

(beat)

By the way, this one is yours!... No, really! It's my pleasure... I mean YOUR pleasure from now on.

The DESK SERGEANT looks left and right then looks at KATRINA's picture again.

INT. POLICE HOLDING CELL - DAY

The OFFICER unlocks JOEY's cell.

RONNY

Well, it's about time.

RONNY starts to put on his coat as if he's being released also.

OFFICER

Shut-up, will you. As far as I'm concerned you're being charged with aggravated assault, attempted murder, disorderly conduct, and creating a public nuisance.

JOEY smiles at RONNY and starts to exit with the OFFICER.

JOEY

(to Ronny)
Yeah, man, and I'm gonna sue your
ass. You're finished. Believe
me, you're gonna end up begging to
push a broom on one of my shoots.

RONNY
Dead man. You're a dead man.

JOEY and the OFFICER exit. RONNY is left behind, there is
nothing he can do.

EXT. POLICE STATION - DAY

Driving his old light-blue Gremlin BRIAN arrives in the
police parking lot and sees JOEY and LARRY walking towards
JOEY's limo. BRIAN overhears them.

BRIAN
(to himself)
Yes!!! Perfect. Now take me to
her.

JOEY
What took you so fucking long?

LARRY
You're lucky this time, next time
don't punch a cop.

JOEY
(displaying the suit)
Bastards ruined my suit. Look at
this mess. I might as well walk
around naked.

LARRY gives him a look that says, "What are you talking
about?"

JOEY
(continuing)
I'm tired, I'm dirty, I'm hungry.

LARRY
Well, you've got everything you
need in the back...

JOEY
Excellent.

LARRY opens the door of the limo for JOEY.

LARRY
Ronny Bartoloti doesn't have any
pull - does he?

JOEY

The only thing he'll be pulling
tonight is his own pud... behind
bars.

JOEY get into the back of the limo; LARRY in the driver's
seat. They drive off. In his Gremlin, BRIAN follows the limo
but drives very awkwardly.

EXT. STREET - DAY

BRIAN almost loses sight of the limo.

INT. JOEY'S LIMO - DAY

CLOSE ON a piece of squid held by chopsticks as it enters
JOEY's mouth. We PULL OUT to discover JOEY sitting in the
back of the limo, eating and watching three girls fondle each
other. A beautiful Asian girl, HIROMI, pours sake in a cup
and gives it to JOEY. Another GIRL caresses his leg while
the third GIRL meows like a cat.

JOEY
(really coaching)
Right, right... more like that...
more like that...

JOEY is mesmerized by the girls flailing their tongues in all
directions at each other. JOEY gets into it, hovering over
them. JOEY is particularly interested in HIROMI.

JOEY
(continuing)
Talk dirty to me, Hiromi. You
know I need you to talk dirty to
me.

HIROMI looks coyly at him then starts speaking to him... in
JAPANESE.

HIROMI
(speaking in Japanese
with English
subtitles)
I'm so hot, my body's on fire.

\JOEY
That's it babe, keep on talking,
say anything. Tell me how you
really feel.

HIROMI stuffs some ginger in JOEY's mouth.

HIROMI
(sexy, in Japanese)
Thank God you're not going
anywhere with your big smile and
useless noodle, you pathetic son

of bitch.

JOEY

(in total ecstasy)

Yes, yes, yes... I want you too,
Hiromi.

EXT. INTERSECTION - DAY

Still driving, BRIAN loses JOEY and looks around for him but doesn't see anything. Behind him is a small truck, no limo. BRIAN slams on the brakes to have a better look in the middle of the intersection. OFF screen we hear the small truck scream to a halt. Then we hear a tremendous collision: THUD!!! However the truck has stopped 3 inches from the Gremlin: no harm. Truck flashes high beams and blows the horn. BRIAN looks around nervously. He makes a U-turn. BRIAN'S P.O.V: JOEY'S LIMO with the front demolished and in smoke. The windows go down. First, we see LARRY, very upset, staring at him as he drives by, not believing what has just happened. In the back, JOEY does the same. His shirt and suit are covered with soy sauce and he has a tuna roll stuck to his forehead. Behind him, THE GIRLS are holding their clothes to cover their nudity and stare at BRIAN just as much. BRIAN, embarrassed and scared, drives off. HIROMI sticks her head out of the limo window.

HIROMI

(in perfect English)

Fucking men. When they're not
trying to fuck you they're trying
to kill you.

JOEY keeps the same stunned expression on his face. The tuna roll drops from his forehead to his lap. He stays motionless.

JOEY

It was gonna go up. I swear to
God, I almost got it up.

(beat)

I'm not sitting here waiting for
help. No way. I'm outta here.
I'm walking home.

JOEY walks away.

JOEY

(continuing)

Call a cab for the girls, will ya,
and send them wherever the fuck
they want.

EXT. POLICE STATION PARKING LOT - MAGIC HOUR

BRIAN shows up in his Gremlin and parks in the lot.

BRIAN

(to himself)
Mr. Bartoloti, you are my last
chance.

He switches his lights off, leans his head against the window and tries to get some sleep. He is restless. He pulls down the driver's shade to look at himself in the mirror. He looks tired and weary. He stares at his own reflection.

BRIAN
(continuing)
Katrina.

OMIT

EXT. JOEY'S MANSION - NIGHT

JOEY walks to his house, alone and exhausted.

OMIT

INT. JOEY'S HOUSE/BEDROOM - NIGHT

JOEY walks in, looking like a wreck. He changes into a bathrobe.

INT. JOEY'S HOUSE/KITCHEN - NIGHT

He rushes to the kitchen and pulls out a bottle of French champagne from the fridge. As he does we can see his mood going from sullen to happy.

INT. JOEY'S HOUSE/GUEST BEDROOM - NIGHT

It is a very excited and smiling JOEY that knocks on KATRINA's door and walks in without waiting for an answer. He carries a tray with champagne, toast, and caviar. KATRINA, who's also wearing pajamas, writes in her diary, jumps from her bed as he enters.

JOEY
How are you doin', sweetheart?
Quite a day, huh? Quite a day.

KATRINA nods without warmth.

KATRINA
I'm fine Joey. I'm just tired,
maybe...

JOEY
(interrupting)
Of course you are. And this'll
pump you up, a glass of champagne.

JOEY puts down the tray on a coffee table and works on opening the bottle. KATRINA is upset by the intrusion.

JOEY

(continuing)

Listen, tonight is a very special night and the eve of a very special day: your acting debut in the wonderful world of Joey Queen's productions.

He laughs and pours two glasses of champagne.

JOEY

(continuing)

After our show nothing is gonna be the same for you! Right?

(more laughs)

Let's drink to that.

He raises his glass looking happy as a clam with a big grin on his face. KATRINA thinks for a moment then grabs her glass and decides to toast with him.

KATRINA

All right, all right... To your film.

JOEY

To your film.

That makes JOEY even happier. He wraps his left arm around her shoulders to take her on a tour.

JOEY

(continuing)

You're hungry? Have some caviar, there's plenty more in the kitchen... Took me a while to get used to that shit, now it's the only thing I eat. See, there's things in life you think you'd never get used to and then you end up loving 'em. You can't get enough of 'em.

They walk in circles around the room as KATRINA tries to gently get out of his grip.

KATRINA

I'm not very hungry. I think I just need to get some sleep.

JOEY

Yeah you're right, tomorrow's a big day. But lemme show you around first, I want you to feel very comfortable here... My casa tu casa, understand?

KATRINA

Uh huh.

JOEY drags KATRINA out of the room.

INT. JOEY'S HOUSE - NIGHT

JOEY

Nothing to worry about here, kid.
Away from your lunatic ol'man.
Papa Joey's in charge now.

KATRINA

You're sweet, Joe, but I can take
care of myself.

JOEY

(looking at her from
top to toe with
contentment)

Sure you can! You're a big girl
now. When you came to see me the
other week I didn't even recognize
you...

(beat)

When I was working for your psycho-
father you were so small and
skinny. I used to call you
toothpick and look at you now.

KATRINA

That was a good ten years ago.

JOEY

Yeah, so much has happened
since... check this place out
Babe! Talk about a success story,
huh?

KATRINA and JOEY walk through very ostentatious rooms.

KATRINA

(sarcastic)

Very good Joe, I'm proud of you.

INT. JOEY'S HOUSE/MASTER BEDROOM - NIGHT

They enter a huge tacky room.

JOEY

You haven't seen nothing yet.
Here is the master bedroom...
And... Ho! I know, I know what we
should do now. Come with me.
You had a rough day, this will

remove all the tensions, all the stress...

INT. JOEY'S HOUSE/SAUNA - NIGHT

He opens a wood door revealing a sauna room.

JOEY

How about it, let's have a sauna.

INT. POLICE HOLDING CELL - NIGHT

RONNY is desperate in his cell, still standing and holding the bars. The Crips are napping on the benches.

RONNY

(screaming to some invisible cop and to the Crips)

I'm a taxpaying citizen. Let me outta here.

Across the room, in the cell where JOEY was earlier, the BLOODS try to sleep.

A BLOOD

Shut the fuck up, man.

RONNY

Don't you "shut the fuck up" me, punk.

A CRIP

(Smiling at Ronny)

My Man.

At last the same FEMALE COP who let JOEY out enters.

RONNY

(Screaming)

What's wrong with this world?
Where's the justice? Do you have any idea what he's going to do to my daughter?

COP

Calm down will you. Your wife bailed you out... But if it was up to me I'd keep you in here forever.

CRIPS AND BLOODS

(together)

Are you crazy. Get him outta here. Guy's fucked up. Get that motherfucker out.

The FEMALE COP opens up the door and lets RONNY out.

EXT. POLICE STATION PARKING LOT - NIGHT

RONNY exits the police station at a fast pace, looking very upset. Behind him MITZI, holding her dog, tries to keep up with him, running in her high heeled shoes and her tight dress. She seems to be just as mad as he is. RONNY approaches NICK who waits by the car. NICK has his foot in a cast and carries a cane that is too small for him. He looks ridiculous.

RONNY

What happened to you?

NICK

(embarrassed)

Toe...

RONNY

What - I didn't hear you?

NICK

Toe got broken.

RONNY

What d'ya do, moron, walk into a wall?

NICK

No, a huge freakin' light that weighed like two tons or something fell on it.

RONNY

(half joking)

Well, can you work or d'ya want me to call Rent-a-thug?

NICK

I'll be fine, Boss.

RONNY

And stop calling me "Boss" every two seconds. Let's go now.

NICK opens his mouth to say something then decides against it and remains silent. RONNY heads for the passenger seat. Across the lot BRIAN sleeps in his Gremlin. He slowly wakes and opens his eyes.

NICK

Y'don't wanna drive?

RONNY

No, I'm too tired.

RONNY gets into the passenger seat, NICK into the driver's

seat and MITZI sits in the back. RONNY turns around.

RONNY

(continuing)

Oh Jeez, I'm sorry, honey...
thanks for gettin' me out.

(to Nick)

Let's drop her off at home, I
wanna change these clothes and
then we got some errands to run.

MITZI

Listen, be nice to Joey, Ronny, he
had a difficult childhood.

RONNY

Good.

RONNY shuts his eyes and tries to get some sleep.

RONNY

(continuing)

Wake me when we get home...

Near the parking lot exit, BRIAN settles back into his seat and starts the car. NICK pulls out. BRIAN tries to jam the Gremlin in first gear but it won't go. He accidentally jams it into reverse and the car lurches backwards into the exit of the parking lot. CRASH!!! The Mercedes crashes into the Gremlin and reduces it to the size of an ashtray. The 2 front air-bags instantly blow up into NICK and RONNY's faces. MITZI violently screams as if she's having a flashback of a terrible car accident that she was in. DAISY starts barking. RONNY, abruptly awakened, isn't happy. He gets out to inspect the damage to his prized automobile. Limping with his cane, NICK follows him. The Mercedes doesn't have a scratch. RONNY looks into what used to be the Gremlin's driver's side and sees BRIAN. BRIAN gets out of his car.

NICK

Son of a bitch... Him again.

RONNY gets really close to BRIAN's face.

RONNY

Don't I know you from somewhere,
kid?

(beat)

Y'know, I don't remember who you
are but I don't like you. You got
that?

BRIAN nods his head.

NICK

(furious)

I know this kid, Ronny... I don't

like him either. I'm gonna...

NICK chases BRIAN who runs inside... the Police station.

INT. POLICE STATION - NIGHT

BRIAN bursts into the room. Half a dozen cops stand there staring at him.

DESK SERGEANT

(abruptly)

Can I help you?

BRIAN

No... I'm fine. Thank you.

It looks nice in here.

I just wanted to... check it out.

It's... real nice. I'd better get going. Bye now.

BRIAN hesitates then turns around and slowly heads for the door.

EXT. POLICE STATION PARKING LOT - NIGHT

RONNY grabs NICK by the sleeve and drags him towards the car.

NICK

Lemme get him for you.

RONNY

Forget him, he's not worth it...

let's just drop Mitzi off and find Katrina, before it's too late.

RONNY and NICK get back into the Mercedes. RONNY has to slash the air-bags with a small knife attached to his key holder in order to get back in.

RONNY

(continuing)

Look at this. Look at this mess.

NICK

That little twerp is the one who broke my toe.

RONNY

What are you talking about?

MITZI can't believe what's going on. NICK puts the Mercedes into gear and they drive off. BRIAN comes out of the police station and looks around. Next to the wall he sees a line of little 3-wheel Parking Violations Police cars. They look more like motorized shoe boxes than cars. He looks around again and then heads towards them.

INT. JOEY'S SAUNA - NIGHT

JOEY and KATRINA are sitting across from each other. They are wrapped in towels and surrounded by steam. She looks tired but relaxed.

KATRINA

You know, I think we are gonna do fine with this project and I'm glad I approached you and that you offered it to me but you and I both know it's a one time deal. The day after tomorrow the whole thing is over. I get my money, we shake hands and that's it.

JOEY

Sure thing, babe. But you're getting huge exposure here. On Saturday you're gonna be the hottest thing going. If I were you, I'd stick to Papa here and make a bazillion bucks for myself.

KATRINA

Not interested.

JOEY crosses the distance between the two of them, crouches down putting his hands on her knees.

JOEY

You don't understand all the things I can do for you, we'll create a fan club with a membership fee, a 900 line, calendars, T-shirts, condoms, greeting cards, playing cards, you name it.

KATRINA

Yeah right, all I need...

JOEY

No, really, you don't understand. We'll merchandise the shit outta you. I'll even give you a piece of the action. Picture this: we'll create the first virgin love doll. The "Katrina Bartoloti love doll". With a replaceable cherry.

JOEY is very excited now, his hair is wet, his face is sweating... As he speaks his hands have slid up to KATRINA's hips.

KATRINA

Joey, stop it now. Calm down.

She pushes him away. JOEY loses his balance and falls on his back. That doesn't seem to affect him at all. He jumps right away back on his feet. KATRINA stands up.

JOEY

Come on Babe, don't be childish,
come to me, this is your wake-up
call to fame and glory, come to
Papa.

JOEY grabs her and tries to kiss her.

JOEY

(continuing)

We don't wanna have sex but...

KATRINA pushes him away

KATRINA

(furious)

We sure don't!

JOEY

No, of course not. What do you
think, I wanna ruin my business?!
But we can play a bit, right? Let
me just kiss your breast, lemme at
least suck a nipple.

She slaps him, protesting and screaming. She grabs a huge wooden ladle from a bucket near her and is about to hit him with it. In the struggle her towel falls revealing her total nudity to him (not to us). They both get instantly silent. He backs up staring at her.

JOEY

(continuing)

My, my, my! Isn't that something.

KATRINA

You're such an asshole.

KATRINA, furious, turns around without even picking up the towel and exits the sauna room. JOEY starts to run after her but she closes the door on his face and locks it sliding the wooden ladle through the door handle. She exits the bedroom in the dark. JOEY bangs on the door.

JOEY

Come on, open the fucking door,
Katrina! Don't leave me in here.
I'll melt. Katrina what have I
done for chrissake? I'm sorry,
OK? Get me outta here. I'll give
you the digital rights.

At that moment the light of the sauna switches off to total darkness.

JOEY

(continuing)

Oh great.

INT. CAB - NIGHT

KATRINA sits in the back of a cab. The chauffeur, who looks like the one from the MTV commercials but older, turns around and takes a closer look at his passenger.

CAB DRIVER

I know you... You're that girl.
Wow this is too cool. You're that
girl doing that thing, right?

KATRINA doesn't say anything. She just makes a quick smile that says "leave me alone" and looks out the window.

CAB DRIVER

(continuing)

Oh yes you are. Small world...
You're that girl I'm gonna pork
tomorrow.

(beat)

'Scuse my french...

The car stops at a traffic light, the CAB DRIVER turns around on his seat to face KATRINA.

He looks at her from top to toe with a grin on his face. KATRINA stares right into his eyes.

CAB DRIVER

(continuing)

You know I wasn't gonna do it. I
said to myself: this time they're
going too far... There's no
fucking way it can be as good as
the real thing, you know what I'm
saying?

(He laughs)

No, I guess you don't, I forgot...

(He laughs again)

Unless?... Come on, you can tell
me. You ain't no virgin, right?.

The light turns green but the driver is too much into his talk to bother. Cars behind start hooting their horns.

KATRINA

You're blocking traffic!

The DRIVER turns back to his steering-wheel and drives.

CAB DRIVER
Hey, don't get offended.

KATRINA
Just drive.

CAB DRIVER
We're on our way little lady,
we're on our way.
(beat)
Meanwhile, my wife, she ain't
against it, nope, not at all:
she's the one who ordered the
suit. She's even gonna videotape
me doing it, Isn't that somethin'?
she said it'll turn her on...

KATRINA
Good for you.

CAB DRIVER
Y'know what? I know what we
should do, you and I should meet
afterwards to smoke a cigarette.
Off camera of course... What d'ya
say? That'd be icing on the cake.

Did anyone tell you how great it
is to smoke after getting laid?
(beat)
Well, I guess you don't smoke
either.

KATRINA
Stop the car!

EXT. STREET - NIGHT

The taxi pulls over. KATRINA throws a twenty dollar bill into
the front seat and jumps out. She slams the door. In the
opposite lane, RONNY's car drives by, followed by a little
LAPD three wheeled thing driven by BRIAN.

CAB DRIVER
I'll see you tomorrow night.

The taxi takes off. KATRINA sighs to herself and starts
walking. At that very moment, thunder cracks and it starts
to pour down really hard.

EXT. JOEY'S MANSION - NIGHT

LARRY comes out of a cab. He walks into the driveway and
looks at the house. All the windows are dark.

INT. SAUNA ROOM - NIGHT

JOEY is sitting there desperate and sweating like crazy.

EXT. JOEY'S MANSION - NIGHT

LARRY hesitates for a moment, looks at his watch, then turns around, gets into his own car and leaves.

INT. JOEY'S HOUSE - NIGHT

Total darkness. Suddenly, a dim light is turned on. We see JOEY, who was laying half dead, dripping wet from sweat, jumping to his feet as he notices the light. His face is transfigured with relief and joy. He stumbles to the little window in the door pounding on it and trying to see who is there to save him.

JOEY

Here. Come over here. I'm right here.

SLAM! The door bursts open and RONNY and NICK pounce on JOEY.

JOEY

(continuing)

Hey, what the hell?

NICK and RONNY drag JOEY out.

RONNY

Long time no see.

JOEY

Ayyyyyy. You'll pay for this. Ronny, I'm gonna put you away for the rest of your miserable life.

RONNY

Where's Katrina?

JOEY

Get offa me. You'll never find out.

RONNY grunts and makes a sign to NICK.

RONNY

Trust me, I'm gonna find out.

RONNY and NICK drag JOEY out of the bedroom. As they exit, JOEY, like KATRINA earlier, loses the towel he was wearing around his waist.

EXT. JOEY'S MANSION - NIGHT

It's absolutely pouring outside. RONNY, NICK, and JOEY are soaked by the time they reach the driveway. RONNY and NICK

throw JOEY, who is stark naked, against a statue. BRIAN witnesses everything, hidden behind a bush in the background.

RONNY

Where's my daughter, goddamnit?

(beat)

You don't want to talk? I'm going to make you talk.

(to Rick)

Get me one of my golf clubs.

NICK heads for the trunk of the Mercedes.

RONNY

(continuing)

Where is she, dirtbag?

JOEY

You can dance on my grave before I tell you, asshole.

RONNY

Not a bad idea.

(beat)

Where's Katrina?

JOEY

Fuck you.

RONNY

I'm hearing a certain lack of respect in the tone of your voice. Didn't I teach you better when you worked for me, you little shit?

(beat)

Nick.

NICK approaches JOEY carrying a golf club. NICK hands the bat to RONNY. He grabs JOEY and holds him pinned against the statue.

RONNY

(continuing)

Hold him steady.

RONNY stops right in front of JOEY's face, holds the bat over him, and smiles.

RONNY

(continuing)

Are you ready to talk now?

BRIAN can't believe his eyes. JOEY forces a "fuck you" smile back at him. RONNY whacks the club into the statue right next to JOEY's head. JOEY cringes. RONNY goes berserk with the club and destroys the statue entirely. RONNY takes a look at his handiwork.

RONNY
(continuing)
Joey Queen... Limpdick Joey
Queen... where is she?

JOEY
She's with my dog...
Rehearsing for tomorrow's show.

RONNY goes nuts and grabs JOEY by the neck.

NICK
Ron, Ron, don't kill him here...
that would be illegal.

BRIAN, being clumsy as usual, breaks the couple of branches that he was stretching in order to have a better view on the whole thing. RONNY and NICK look suspiciously around.

RONNY
You're right, Nick... let's get
outta here.

Still limping, NICK helps him getting JOEY inside their car and gets into the driver's seat. BRIAN is still in shock.

INT. RONNY'S CAR - NIGHT

Before driving off, NICK looks at JOEY into the rearview mirror.

NICK
Where is Katrina?

INT. RAQUEL'S HOME - NIGHT

The front door of a house opens to reveal RAQUEL, barefoot in a night gown. She is holding DAVID (1) in her arms.

RAQUEL
Here you are, sweetheart, I was
beginning to worry... Come on in
and let me get you a towel, you're
soaked.

KATRINA enters.

KATRINA
Thanks so much for letting me stay
here. It's only been a few days
we've known each other and you're
like my only ally.

RAQUEL
Don't mention it. I'm glad you
called.

KATRINA

I ran into a couple of problems...
When it rains it pours.

RAQUEL

Obviously. Come with me to the
kitchen and tell me about it. I
gotta finish feeding the little
one here. The thunder woke him up.

They go to the kitchen. RAQUEL sits DAVID in his chair and she sits by his side after handing KATRINA a towel. KATRINA seats on the other side, she is a little shaken and weary. Water is dripping from her face, her hair etc. Her face lights-up as she dries off talking with RAQUEL and observing the beautiful little boy. DAVID eats and plays with his mother.

RAQUEL

(continuing)

What is it - Joey?

KATRINA

Everything. I thought it was
gonna be easy...

RAQUEL

Nothing's easy. Don't do it if
you have second thoughts.

(beat)

Your dad must be freaking out
right now.

KATRINA

Good! You know why he wants me to
be a lawyer? So I can take care
of his contracts for free.

RAQUEL stands and grabs DAVID.

RAQUEL

Producers! Why don't you go to
the bedroom. Let me put him back
to sleep and I'll be right over.

KATRINA

Thanks.
(looking at David)
He's so cute.

RAQUEL

The man of my life. Who would
have thought? An "occupational
hazard".

KATRINA (O.S)

Really!?

EXT. STREET - NIGHT

RONNY's Mercedes passes by the gate of his home but keeps on going towards a traffic circle a little further down to make a U-turn.

RONNY

What the hell is wrong with you?
Why didn't you just make a goddamn
left? That was the driveway.
Don't you think we've lost enough
time already?

NICK

Can't, Boss... Cops...

About 200 yards behind, BRIAN follows them in the little LAPD 3-wheel thing. The Mercedes finally enters the house.

EXT. RONNY'S GARDEN - NIGHT

BRIAN climbs the fence and bushes surrounding RONNY's property and starts crossing the lawn.

BRIAN

Oh my God, what is this?

A big fat pitt-bull. followed by a tiny yorkshire, Ronny and Mitzi's dogs, run towards him full speed, barking like crazy. BRIAN freezes in a state of panic but then realizes that the two dogs are friendly and are happy to have a visitor. As discreetly as possible, BRIAN approaches the house escorted by his loud new buddies. He hides behind a bush from which he can see RONNY's exercise room. RONNY and NICK walk into the room dragging JOEY. BRIAN calms the dogs down as much as he can.

INT. RONNY'S EXERCISE ROOM - NIGHT

RONNY is silhouetted threateningly in the window. Through the window we see the rain and lightning. Thunder cracks every few minutes. JOEY is strapped down to the nautilus machine with weightlifting belts. RONNY and NICK pace around him.

INT. RONNY'S HOUSE - HALLWAY - NIGHT

MITZI

What's going on down there, dear?

INT. RONNY'S EXERCISE ROOM - NIGHT

They gag JOEY.

RONNY

Nothing, honey, just go back to sleep... I'm just trying to work off some of this insomnia... I'll be up in a little bit.

MITZI (O.S.)

OK then.

They wait for silence and then focus their attention on JOEY. RONNY drinks from a bottle of mineral water that was by the exercise machines. JOEY stares at the bottle.

RONNY

Thirsty? Too long in the sauna?

RONNY splashes the last drops from the bottle on Joey's face.

RONNY

(continuing)

OK, this is your last chance, Joey, so let's have it, where is she?

JOEY

She's... she's... I told you Man, she's practicing, munching hard on Tommy's salami.

RONNY pounces on JOEY and NICK runs over and grabs him.

NICK

Please Ronny, not murder...
You're not a murderer.

RONNY

You're right.

(beat)

Right.

JOEY looks relieved until RONNY comes around with a backhand and connects with JOEY's jaw.

RONNY

(continuing)

This scum must die!

NICK

Boss, no don't.

RONNY

Ok, ok!

JOEY

She's learning fast. Did I ever tell you about that triple X saga we're gonna do? It's called: NOT WITHOUT YOUR DAUGHTER.

RONNY
(to Nick)
That's it.

NICK
No, Ron, please calm down, he'll
tell me... he likes me.

NICK limps over to the corner of the room and picks up a machine that resembles a power drill. NICK lets his power tool rev a couple of times. It sounds like thunder.

NICK
(continuing)
You just go sit down over there
and watch. You're going to like
this, Ron.

RONNY wipes the sweat from his brow, goes over to the Stairmaster, and sits down.

RONNY
It better be good.

JOEY is not looking forward to the future. NICK is extraordinarily calm.

NICK
Y'know, y'gotta understand the
difference between art and life.
I like art. But I don't care much
for life. Not yours at least.
But if I make you a piece of art,
then maybe I'll care about you.

NICK smiles widely at JOEY.

NICK
(continuing)
I'm a tattoo artist.
(beat)
That's my hobby ever since I
stopped drinking. I can design
almost anything. I got a real
knack for it.

RONNY looks down at his watch. NICK knows he must hurry up. He looks down at JOEY's crotch, frowns, and gets an idea.

NICK
(continuing)
This is the way it's gonna be: you
have ten seconds to tell us where
Katrina is or I'm gonna tattoo a
picture on your forehead that you
and nobody else is ever going to

forget. Don't worry - it's a small picture so it won't take long.

JOEY smiles nervously.

JOEY

You know what? Even if you kill me, nothing is gonna stop the show. It'll go on automatic pilot without me.

NICK jumps right on to JOEY's face and revs his tattoo gun to the max. JOEY tries to squirm but is helpless with NICK sitting on his lap. Outside, BRIAN can't believe what he is seeing.

INT. RAQUEL'S BEDROOM - NIGHT

KATRINA lays on RAQUEL's bed, she's only wearing a long T-shirt and socks. It makes her look even younger than she is. She stares blankly at the T.V. flicking the channels of the cable box with the remote control: 74, 75, 76. On 76 it reads: "Ronald Bartoloti presents:" She flicks to 77: TOM SNYDER is talking and laughing. She flicks back to 76 to the opening credits still running: "And Raquel Deneuve in", "INDECENT ATTRACTION", RAQUEL walks in, folding a pile of baby laundry that she will fold throughout the scene.

RAQUEL

Dave is sleeping at last.

KATRINA

Look, you're on TV. And in one of my father's films.

RAQUEL

That's no surprise, I'm always on one of those channels... I made like three hundred films, I don't even remember which one this is.

RAQUEL sits on the bed next to KATRINA, indifferent to the light of her own image from TV flickering on her face. KATRINA's attention is caught by the TV, she's horrified.

KATRINA

Wow, how did you do that?

(beat)

Pretty flexible, huh?

RAQUEL

I do my own stunts.

KATRINA

Wow.

RAQUEL and KATRINA lay in bed next to each other. RAQUEL, relaxed, smokes a cigarette staring at the ceiling. KATRINA is more tense; she's obviously worried about tomorrow's ordeal. RAQUEL pats her gently.

INT. RONNY'S EXERCISE ROOM - NIGHT

Outside there is thunder and lightning. BRIAN is still behind his bush. NICK finishes up the tattoo on JOEY's forehead. RONNY picks up a small mirror and approaches them. NICK shuts the tattoo gun off. RONNY places the mirror in front of JOEY. JOEY is about to break into tears.

JOEY'S P.O.V : IN MIRROR HE SEES A TATTOO OF HIS OWN PENIS AND TESTES RIGHT DEAD CENTER ON HIS FOREHEAD.

JOEY

You... you... you're gonna pay for this.

RONNY

Yeah, yeah, yeah... where is she, dickhead?

NICK

(laughing)

Dickhead.

JOEY

Fuck off.

NICK

Jeez, y'know, the tattoo doesn't look half-bad.

RONNY

(to Joey)

If you don't start talkin' then I'm gonna have Nick tattoo "ASS" "HOLE" on your eye lids.

NICK

Uh, Ron, I'm kinda out of ink.

RONNY

Even for a little word like that?

JOEY freaks out.

NICK

Afraid so... how about a little piercing? I can do that. I never pierced balls before but I could try it now... Then I'd have to redo the tattoo to make it atomically correct, of course.

RONNY
(to Joey)
Still playing mute?

NICK
Pierced and tattooed, you'll look
pretty hip, a real rock star.

JOEY lets out a piercing scream. NICK covers JOEY's mouth.

RONNY
Gag him and let's get outta here.
He's useless to us... I'll think
of another way to find out where
the set is.

NICK
See ya, dickhead. Don't go
anywhere.

RONNY and NICK take off. JOEY is left there squirming
desperately.

EXT. RONNY'S HOUSE/GARDEN - MAGIC HOUR

The sun is rising and BRIAN understands that he should not
stick around too long. He hesitates for a moment. He
notices the little guest house, in the back. He goes there
and sneaks in.

INT. GUEST HOUSE/KATRINA'S ROOM - MAGIC HOUR

Bingo! This has to be KATRINA's room. BRIAN looks around
and goes through her notes on her desk looking for an address
or some kind of a clue. The dogs outside start barking again.
BRIAN runs to the door and sees RONNY on his way.

EXT. GARDEN - MAGIC HOUR

RONNY and NICK cross the lawn.

RONNY
(to dogs)
Come on guys. Cut-it-out. Why do
you have to be so happy all the
time?

NICK
Ron, what do ya want me to do?

RONNY
Get in the car. This is the last
place she'd show up. Lemme try to
find some clues in her room and
we're outta here.
(to dogs)
You guys: Stay!

INT. GUEST HOUSE/KATRINA'S ROOM - DAY

KATRINA'S room is empty, BRIAN is nowhere to be found. RONNY starts to look around. He sees old pictures of her and her dolls and becomes maudlin, reminiscing. He sits down on the bed. He hugs a teddy rabbit and takes a whiff of the perfume that has rubbed off on the rabbit. He leans back onto her pillows. He looks like he's gonna start weeping any second...

INT. RONNY'S BEDROOM - DAY

MITZY hears the hungry dogs battling and wakes up. She finds the bed empty. She gets out of bed and starts to look for RONNY.

MITZI

Ronny?!... Ronny!... Ronny!

INT. RONNY'S EXERCISE ROOM - DAY

Sporting a brand spanking new tattoo on his forehead, JOEY struggles to get free from the nautilus machine to which he's bound. We hear footsteps coming downstairs. MITZI enters the room.

MITZI

Honey, are you still in here?

JOEY grunts as loud as he can. MITZI hears this and comes closer. She's wearing a sexy see-through gown. We can see her bandaged breasts under the gown.

MITZI

(continuing)

Ronny...? Joey! What the hell are you doing here?

JOEY makes grunts to demonstrate that he's gagged. MITZI undoes his gag, but not the belts around him.

MITZI

(continuing)

Joey, what are you doing here?

JOEY

What does it look like I'm doing?

MITZI

What have they done to you?
You've got a picture of your dick
tattooed on your forehead.

JOEY

Your psychotic husband did it to
me... What the fuck makes you say

it's my...

MITZI

Where is he?

JOEY

How the fuck would I know? Thank God he's gone... Now let me outta here.

MITZI thinks for a moment. She stares at the tattoo. JOEY goes cross-eyed trying to see what she's looking at.

JOEY

(continuing)

Look, my wrists hurt, I'm thirsty, I have a headache... Just let me outta here goddamnit.

MITZI

You're in no position to start making demands. If I were you I would be pretty goddamn nice to me - y'hear me?

JOEY nods.

MITZI

(continuing)

What was that? I didn't hear you?

JOEY

(softly)

I said... you're right.

MITZI

Right. That's right. I'm right.

MITZI

(continuing)

So how do I look - pretty good?

JOEY

You look great, Mitz.

(beat)

What happened to your chest, another boob-job?

MITZI

Yeah, but this time I had them reduced. You like them?

She goes over to the stereo and puts on a CD.

JOEY

What the hell are you doing?
C'mon, babe, let me outta here.

MITZI

Listen, how much time did I waste
being tied up during one of your
pointless fantasies? Now we're
going to have a little fun my way.

MITZI starts undulating her body to the MUSIC.

JOEY

Jesus-Christmas! Lemme outta here.

MITZI bends over him and her long dyed hair sweeps across
his face.

MITZI

And my hair, how's my hair look?

JOEY

Y'look great, Mitz, everything
looks great.

MITZI bends down lower and sweeps her hair over his face and
then down lower over his crotch.

JOEY

(continuing)

Hey, hey, hey, Mitz... what are
you doing?

MITZI

(really sexy)

Nothin'...

MITZI lets her face and hair dangle over JOEY's feet and then
slowly moves up his body. JOEY's face is going through
uncontrollable contortions and he tries to understand what
his ex-wife is doing. She continues to stroke his naked body
with her hair.

MITZI

(continuing)

Y'know, it was never that exciting
when you used to tie me up.

(beat)

But for some reason, having you
tied up like this excites me to no
end...

MITZI buries her head in JOEY's crotch and makes the sounds
and movements of a carwash buffer waxing a car. JOEY looks
to the sky and prays to god. She lets her short, flowered,
silk kimono drop to her shoulders.

JOEY

Oh, please.

MITZI rubs her ass against JOEY's crotch in rhythm to the music.

MITZI

Wouldn't you love to do it to me,
if you could? Don't you think I'm
yummy?

JOEY realizes that things could be worse. In fact, JOEY starts to enjoy what MITZI is doing. Suddenly MITZI stops her sexy routine and has a very surprised face.

MITZI

(continuing)

Oh my God!

Impotent JOEY becomes ecstatic! We understand that he's getting an erection!

JOEY

Holy shit! I'm back, honey, after
all these years. I'm back.
Joey's back.

MITZI

Joey, baby, let's do it. You owe
me one, big time.

MITZI lifts her gown and straddles JOEY.

JOEY

No, baby, not like this... let me
go.

MITZI thinks for a moment.

JOEY

(continuing)

Then I'll really be able to treat
you right... then I can really
give you what you deserve.

MITZI thinks again. She's confused.

MITZI

I want to do it, then I'll untie
you.

JOEY

No, babe, c'mon, I want to treat
you right... none of this kid's
stuff, none of this tying-each-
other-typa-stuff: I want to make
love to you... What, you think I'd
run away naked?

EXT. RONNY'S HOUSE - DAY

JOEY, butt-naked except for MITZI's flowered, silk kimono open and flying in the wind, vaults towards MITZI's car. In the background MITZI chases him, she has to hold onto her breasts to keep them from shaking. JOEY flies into MITZI's pink convertible Cadillac and checks the visor for the keys. He finds them.

JOEY

Some things never change.

JOEY starts the car and heads down the driveway. He passes by RONNY's Benz, in which NICK sleeps like a baby. Infuriated, MITZI stands on the front steps and watches JOEY drive off.

MITZI

I don't want you anyway!

INT. GUEST HOUSE/KATRINA'S ROOM - DAY

RONNY is out cold asleep on KATRINA's bed. He still hugs her teddy rabbit. BRIAN, who has no idea that RONNY is asleep, is under the bed. RONNY's weight is crushing him.

INT. RONNY'S HOUSE - HALLWAY - [DREAM SEQUENCE]

Bird's-eye-view of two body shapes embracing under satin sheets in a large bed. JOEY sits in a director's chair.

JOEY

Enough! Enough of that fucking soft shit, Tommy. No more pretty porn. Just go for it, go, go, go.

The camera (our P.O.V.) above bed starts spinning around. Close-up on a 16mm camera filming. The bed shakes tremendously making volumes of noise. TOMMY and KATRINA throw themselves around like wrestlers. KATRINA is wearing some very trashy lingerie, a lot of make-up and long, fake, red nails. RONNY leans from the railing above and sees his daughter in bed, the CAMERAMAN, and a CLONE OF HIMSELF sitting in the director's chair under the white umbrella.

RONNY'S CLONE

No more pretty porn.

INT. GUEST HOUSE/KATRINA'S ROOM - DAY

RONNY awakes from a nightmare, jumps up and sits in the middle of the bed.

RONNY

No more!

RONNY sweats like a madman and is completely disoriented. He looks around to try to understand where he is. To add to his

confusion the SOUND of the ALARM still goes on. When he realizes he is in his daughter's room and that he just had a terrible nightmare he throws himself back on the bed banging BRIAN's face against the floor.

BRIAN

Ouch!

Dumbfounded by that scream, RONNY stays petrified for a moment then leans to the right side of the bed to see what is going on under there. By doing so he partly lifts his weight off the bed releasing the pressure on BRIAN. BRIAN gesticulates desperately to switch off the ALARM from the beeper attached to his belt. BRIAN sees RONNY's face upside down on his right side. In a state of panic, BRIAN squirms out to the left from under the bed like Houdini escaping from a trick. RONNY swings around. They stay still for a moment, staggered, staring at each other. BRIAN has the imprint of the box springs on his face.

RONNY

Son of a bitch... You again?

BRIAN

Mister Bartoloti. I can see you're busy right now, so...

BRIAN back pedals to the door. RONNY stops BRIAN, blocking his way.

RONNY

What were you doing under my daughter's bed?

RONNY notices the photograph of BRIAN and KATRINA in the wastebasket and picks it up. He's not happy about what he sees and becomes threatening.

RONNY

(continuing)

Did you touch my daughter? You lowlife degenerate freak...

RONNY gets into the strangling mood again and grabs BRIAN by the neck.

BRIAN

No, sir, let me explain.

RONNY

You humped my daughter, right? Did you hump my daughter?

BRIAN

No!

RONNY

You son of a bitch. I'm gonna castrate you.

BRIAN succeeds in pulling RONNY's hands away from his neck.

BRIAN

Wait, please listen to me: I was her high school sweetheart...

(beat)

She thought I was a little too insistent, you know... Not that I was forcing her or anything... Then the guys, in the football team I'm in, pushed me into Blinky Horowitz's room. I told them I did it and it got back to Katrina but I really didn't. I was saving myself for her.

For a second RONNY almost likes the guy.

RONNY

Where is she?

BRIAN

I don't know. That's why I followed you.

RONNY

(getting closer to him again)

You're shitting me.

BRIAN

No, I'm not.

RONNY

Don't make me mad.

BRIAN

Listen, I wanna stop her just as much as you do... I love her.

RONNY calms down a bit.

RONNY

When did you see her last?

BRIAN

I haven't seen her ever since my mother's show.

RONNY

Your mother's Quaint McPerson?

BRIAN

It's not my fault.

RONNY

Out! "Quaint McPerson". What's wrong with this world. Out of my house. Out of my life. Out. And I don't ever wanna see you near Katrina again.

RONNY's arm is showing the door. BRIAN is reluctant to move.

BRIAN

Please, sir, try to listen to me.

RONNY

Out!

BRIAN leaves the guest house. He is devastated.

EXT. RONNY'S HOUSE LAWN - DAY

RONNY's garden is getting really crowded, his film crew is here setting up everything. The two dogs follow BRIAN, wagging their tails and barking joyfully.

RONNY

(to dogs)

Come back here, you stupid dogs.

In the car, NICK hears the screaming and wakes up. He looks, flabbergasted, at BRIAN passing the gate.

OMIT

INT. QUAIN'T'S OFFICE/EXT. GAS STATION - DAY

MARGE is on the phone by QUAIN'T who's sitting at the desk with straight dyed BLONDE hair.

MARGE

Why do you think we give pagers to the assistants?

START INTERCUT 76A

BRIAN stands at a pay phone in a gas-station. QUAIN'T frowning, fixes her hair.

QUAIN'T

Give me that phone. He's a good kid... Let him talk to his mother.

MARGE gives the handset to QUAIN'T who grabs it and hangs-up. Her entourage is surprised. QUAIN'T presses the speaker phone key as if it was a conference call.

QUAIN'T

(continuing)

Darling, this is your mother speaking. Can you believe the ratings of yesterday's show? This Live-Virgin thing is getting huge, the expectations are enormous.

(beat)

What is going on?

BRIAN

Nothing, I don't wanna be part of your circus anymore.

QUAINT

Listen I got some news for you. My circus's gonna report on your little tart's performance today. I'm going on their set with a crew and I thought you might be interested to see for yourself, you know, to get her out of your system!

BRIAN

Don't go there, mom.

QUAINT

You know George I'm having second thoughts, I really don't know about being a blond.

BRIAN

Mom, where is the set?

EXT. RONNY'S HOUSE/GARDEN - MORNING

Treeline. Suddenly BRAD comes into frame, in slow motion, vertically from bottom to top then exits frame the same way he got in, vertically, from top to bottom. He re-enters the frame again, the same way, this time with GLORIA. She is wearing a very flashy and tiny bikini. They exit frame vertically, by the bottom side. Here they come again, GLORIA, BRAD and another girl, TINA, wearing a bikini also. They enter vertically, fill up the frame and exit again the same way, up and down. Their faces express joy and sensuality.

RONNY (OS)

What's going on?

BRAD

Well, we figured we'd rehearse the trampoline scene a little bit.

We pull out to discover the three actors jumping together on a large trampoline. In the background, the film crew is at work setting up equipment.

TINA

(laughing)

They're gonna take me up all the way to the moon! Isn't that the deal?

NICK

(still sleepy)

It's your idea. You know... then Tina feels dizzy, they lay her down, they...

RONNY

Get off that stupid thing.

(to Nick)

Why did you let me sleep for so long?

NICK

Huh... I dunno, I thought you were thinking of a plan or somethin'.

GLORIA, TINA, NICK and BRAD surround RONNY. There is an uncomfortable silence. RONNY looks at the two girls. They try to smile.

RONNY

What am I doing, what am I doing, what the hell am I doing?

(to the crew)

Everybody stop. Stop!

RONNY lets himself fall on a chair behind him and put his head in his hands.

GLORIA

(motherly)

We can drop the trampoline and do the mud wrestling first if you think it's better.

RONNY takes his hands away from his forehead. He is facing, at close range, the two girls' bare stomachs. He looks up at GLORIA.

RONNY

Go and put something on. Why are you doing this? You're a good kid. You should be doing something better for yourself.

GLORIA

I don't understand, Ronny, you got me into this business... Are you telling me I'm burned out? If you don't wanna work with me anymore,

you don't have to do this, just
tell me.

RONNY is about to answer but bursts out crying instead.
Nobody can believe it. The two girls rush to comfort him.

RONNY

Oh God.

TINA

What's going on?

RONNY

What have I done, what have I done?

GLORIA

What is it?

RONNY

Oh god, it's too late. Where is
she now? If only I could talk to
her...
My little baby girl.

GLORIA

Katrina?

RONNY

If only I knew where she was, If
only I knew.

TINA

Why, what's going on?

GLORIA

She's gonna do that thing, Live
Virgin.

BRAD

(moved)

You're so sensitive.

TINA

Oh yeah... I think Susan's doing
it, with her husband Bob.

RONNY lights-up.

RONNY

Bob and Susan! No kidding. Where
is the set?

TINA

I dunno, I was up for a part in it
but Queen didn't like my voice.
But wait. I know where Bob is
right now. I didn't know you were

so sensitive.

INT. MITZI'S CAR - DAY

JOEY is careening down the highway in MITZI's convertible while shouting at his long-lost erection. He pulls out the silk belt of the kimono.

JOEY

C'mon baby, you can do it.
Whoeyyy! Jesus, I feel great. I
haven't been this happy since the
Raiders won the Super Bowl.

JOEY approaches a stop light. JOEY looks to his left and sees, above him, an OLD LADY staring at him from the passenger seat of a Range Rover. He smiles at her as he ties the belt around his head, Rambo-style, to hide the tatoo. The light turns green and he takes off.

JOEY

C'mon, baby, just keep it up a
little longer and then we're home
free... I'm taking you to
paradise. C'mon stay, man. It's
so fucking good to see you.

EXT. FAST FOOD DRIVE-IN - DAY

Continuous shot from scene 78. JOEY pulls over by the mike.

JOEY

(to his penis)

Hey Buddy, look at you. You don't
even know what a handsome
motherfucker you are.

OPERATOR

Can I help you?

JOEY

Gimme a large coke.

OPERATOR

Anything else?

JOEY

Huh yeah, a large glass of
water... Make it two.

INT. JUNKYARD SET - DAY

We see a man, BOB, inside a car making out with somebody who looks like KATRINA. Suddenly RONNY enters and grabs BOB, throwing him out of the car.

RONNY

Bob!? Get away from her, you low life, before I cut your throat.

JIM (O.S.)

Cut. Who the fuck is this guy?
Get him the fuck out.

RONNY grabs the person he thinks is his daughter.

RONNY

Katrina. What are you doing to yourself?

He finds himself face to face with a YOUNG MAN with a goatee.

RONNY

(continuing)

Oh! I'm sorry. I mean... I thought you were... After all you do what you want, right? You guys get back to what y'were doing. Just pretend I was never here.

The cast and crew stand there stupefied. JIM, the director, comes to RONNY, furious.

JIM

What is it with you, you want to get in between them? Is that what it is?

RONNY

Look, I said I'm sorry.

JIM

Just pull your fuckin' pants down and get back between them if it's what you want.

RONNY

Say what?... Say that again?

JIM

It'd probably do you good.

RONNY is about to get violent. BOB separates them last second.

BOB

Whoa, whoa, whoa. Easy guys. It's OK, Jim, lemme introduce you to Ronny Bartoloti.

JIM

What? Are you really?

(beat)

You don't understand, I'm a big

fan of yours. I've seen all of your films. I know I'm shooting video here and it's like a no-budget thing but, when I can, I always steal a couple of your camera moves. Like a tribute to you... Remember when you had a very low angle on that guy's balls, camera behind him, shooting through his legs? And then this girl's face gets into frame for the pop-shot? Brilliant. And that's when you zoom in...

BOB

Listen, we should work. I'm losing the wood here.

JIM

You're right. Back to one everybody. Right away. Let's make a good impression on Mr. Bartoloti here.

RONNY

(following Bob)

Listen Bob. I need you to talk with me for a minute.

BOB

I'm sorry Ronny, we're very tight on schedule. They still gotta do the steam bath with the ice hockey team right after. Lemme just finish this.

RONNY sees that he has no choice but waiting for the scene to be over. He gets on the side behind the camera. The CAMERAMAN presses his eye against the view finder of the video camera. Everybody is holding his breath.

JIM

OK. We're all set, anytime you want Bob. Nice'n'easy. Everybody very quiet.

There is a moment of silence. Nothing happens.

NICK

Tsss. Performance anxiety.

The crew giggles and whispers.

JIM

Shut-up. Shut the fuck-up. If you guys can't be quiet take five. Now everybody down. If you can

see the eyes of the actors you're
in the wrong spot.

Everybody gets down including NICK and RONNY the latter
raising his eyes to the sky in disbelief.

BOB
I can't, Jim, I just can't. I
lost the inspiration.

JIM
All right. Get the fluffer.

A guy shows up with a towel on his shoulder and heads towards
BOB.

BOB
Jim, you know it's not gonna do it
for me; that's why my wife is here.

A tall and beautiful woman, SUSIE, walks towards BOB. She is
wearing a conservative men's suit, a wig of short, black hair
and a fake mustache that makes her look like Tom Selleck.
RONNIE jumps to his feet.

RONNY
Enough!
(beat)
Stop the show. I'll pay for the
costs.
(to BOB)
Bob, take me to Joey's set, now.

INT. SOUND STAGE - DAY

RAQUEL and KATRINA arrive and KIM, the production manager,
escorts them inside.

KIM
Ladies, right this way. I'll show
you your dressing room.

RAQUEL and KATRINA walk to the dressing room door.

KIM
(continuing)
Don't drink too much juice or
coffee because it'll just make you
wanna go to the bathroom and you
don't want to ask Tommy to stop
once he's started...
(beat)
One more thing... Happy birthday.

RAQUEL gives KATRINA a motherly and comforting smile. KIM
looks around for JOEY and heads to the front door.

KIM

(continuing)

Excuse me, people: has anyone seen our lord and ruler yet today? He should be here by now.

OMIT

EXT. SOUND STAGE - DAY

Establishing shot of warehouse and parking lot. BRIAN jumps out of a cab. He approaches the entrance and peeks his head in the door. He looks at his watch, looks around again.

BRIAN

Shit. Where is the T.V. crew?

He decides to go in anyway.

INT. SOUND STAGE - DAY

KIM sees BRIAN.

KIM

Hey, what are you doing here?

BRIAN

Uh... I'm a friend of Katrina's and I just wanted to...

KIM puts a WHISTLE to her mouth and blows it. BRIAN covers his ears. LARRY and another THUG come and grab BRIAN by the arms.

KIM

(to the thugs)

Fan-scum, make sure he doesn't get back in here.

And put an assistant out here to control who's coming in.

BRIAN is escorted outside.

EXT. SOUND STAGE - DAY

The THUGS and BRIAN come out the door just as JOEY pulls up in the pink Cadillac.

BRIAN

(to the thugs)

Lemme go... I'm with the TV crew, you're making a huge mistake.

They throw BRIAN to the ground just in front of the pink Cadillac. The THUGS go back inside. JOEY, seeing BRIAN, frowns.

JOEY

Son of a bitch... You again.
What the fuck are you doing here?
You're lucky I'm in a good mood.
C'mere.

BRIAN

Huh?

JOEY

Yeah, get over here.

BRIAN slowly goes over to the car window. JOEY looks at
BRIAN up and down...

BRIAN

What?

JOEY

You have two seconds to gimme your
clothing or you eat through a tube
for the rest of your life.

BRIAN looks queerly at the half naked man with a flowered
belt wrapped around his head sitting in the pink Cadillac.

BRIAN

What is this? The opening scene
of Terminator 2?

JOEY crawls out of the car window and jumps all over BRIAN
tackling him to the ground.

BRIAN is uncomfortable wrestling with a naked man...
Nevertheless BRIAN is able to roll him over and get on top of
him for a moment. But JOEY freaks out and smacks BRIAN in
the jaw. JOEY grabs a stunned BRIAN by the scruff of the neck
and drags him in the back of the studio.

EXT. FRONT OF SOUND STAGE - DAY

JOEY comes out from behind the building wearing pants which
are too long and tight and a T-shirt.

JOEY

(with Austrian accent)
Hasta la vista baby.

He looks ridiculous in BRIAN's clothing.

JOEY

(continuing; to his
penis)
Jesus, you're looking kinda out of
it. Are the pants too tight?
Don't you worry.

JOEY goes around to the front of the building, hands in his pockets. RAQUEL is sitting outside with KIM, the set director. TOMMY soon pulls up to them on his bicycle.

JOEY
(continuing)
Where is Katrina, is she here?

RAQUEL
What happened to you? You look younger. Did you lose some weight? Maybe it's the new threads.

JOEY gives a dirty look to RAQUEL. RAQUEL tosses her cigarette and walks inside the sound stage.

JOEY
(to KIM)
Get me some water. I'm so thirsty. Where is Katrina?

JOEY sees TOMMY on his bicycle and becomes furious. He then runs over to KIM, the set director who is just coming out.

JOEY
(continuing)
I thought I told you to send a car to pick him up.

KIM
I did. He says that riding the bike takes his mind off things, like meditation or something.

JOEY looks around frantically and then runs over to a GAFFER. He feels around the GAFFER's belt and takes something out. He runs over to TOMMY who is proudly parking his bicycle.

TOMMY
Hey, Joey, how's it hangin'?

JOEY smiles wildly as if he's going to give TOMMY a big hug, but instead he reaches down and slashes both of TOMMY's tires. TOMMY's face drops as he listens to the air rush out of his tires.

TOMMY
(continuing)
Hey, what-the-hell did you do that for, Joey?

JOEY
When I say "No more bikes", it means, "No more bikes"! Biking's a liability, Tommy... nobody wants to watch a guy with skinned

knees givin' a girl the high-ho -
do they?

There's a brief silence as both of them reflect on this
absurdity.

TOMMY

I've never had an accident in my
entire life, Joey... it keeps me
sane, biking...

JOEY

What the fuck is wrong with you?

TOMMY

I mean, it's the only thing...

JOEY

What the... Who's the director
here? Are you the director here?
No, you are not the director here.
I am the director. You are the
actor. Me director, you actor. I
direct, you act.

I tell, you listen. Y'understand
what I'm telling you.

Hearing some commotion, KATRINA comes outside. JOEY calmly
walks back over to KATRINA trying to pretend he didn't worry
about her and leads her proudly onto the set.

JOEY

(continuing)

Here you are Babe, good. Let's go
to work now.

KATRINA

Yeah, exactly. Let's get this
over with.

Everybody goes in except for an assistant, IRA, who wears a
baseball hat, and LARRY.

LARRY

(to IRA)

You gotta keep an eye on who's
showing up. Nobody but cast and
crew, OK?

INT. SOUND STAGE - DAY

Everybody watches JOEY and KATRINA make their entrance and
follows them onto the set. An ASSISTANT brings JOEY a bottle
of water that JOEY, annoyed, turns down, as if he never asked
for it.

JOEY

OK, everyone gather round...

JOEY walks over to the enclosed glass booth. He caresses the walls. Inside, a carpenter is at work for a last adjustment.

JOEY

(continuing)

Our theme, for those of you who didn't get the memo, boys and girls -get ready for this - Joan of Arc. Y'get it? Joan of fucking Arc! Stroke of genius. The most famous virgin of all time and we all get to proverbially poke her tonight - just think about it.

This time I even amazed myself.

(beat)

Nancy, we have those costumes from that Roman orgy thing we did ready, right?

NANCY

Those Indian costumes, you mean?

JOEY

Don't be an idiot, Nance: Joan of Arc. Joan of Arc was like in the twelfth century or something - Indian costumes won't do us any good -I told you to get that Roman stuff out.

NANCY exits.

JOEY

(continuing)

OK listen up. Only the interactive scene with Tommy and Katrina is live. We'll shoot now what goes before it. It goes like this: Tommy is the judge and all you guys are going to be the jury. Guilty as charged, he yells. And then all the jurors get violent, like one of those big Dionysian things where everyone gets it in the ass. Y'know what I'm saying?

KIM

(whispering to JOEY)

Maybe you wanna watch your language for a little while, y'know, until she gets used to all

of this.

JOEY

Right, right...

(to the cast)

But that's not good enough for the judge, this burning at the stake stuff. He wants to really punish her. So he's going to do it to her himself, a little bone-dancing in the high court.

And that's when we hook Tommy and Katrina up in the interactive booth and bingo. At first she resists a little bit but then she really digs it, a revelation. Now they start fu... fornicating like there's no fucking tomorrow! I swear, if that's not art then I don't know what is...

(beat)

OK, everyone into make-up now, let's get a move-on. Time is money... time is money.

All of the actors shuffle towards the make-up room.

EXT. SOUND STAGE - DAY

BRIAN regains consciousness. He is naked and puts on Joey's flowered kimono as he walks around the corner towards the door. He approaches the door and notices the guard. He stomps his foot in frustration and turns back to go the other way. He unsuccessfully tries to open a back door to sneak in.

EXT. PARK AVENUE NEW YORK - DAY

A messenger comes out of his van with a package -a stamp says Live Virgin on it. He gives it to the doorman of the building.

MESSENGER

Delivery.

EXT. JUNKYARD SET PARKING LOT - DAY

SUSIE (wearing women's clothes), BOB, RONNY and NICK (with ripped-off clothes and tousled hair) cross the lot to RONNY's car.

RONNY

Listen kid I didn't mean to get you in trouble, you know you are all like my children.

BOB

I know, Ronny. I know that.

RONNY

Where is Joey's set?

BOB writes an address on a napkin and hands it to RONNY. RONNY gets into the driver's seat. NICK gets into the passenger seat. RONNY rolls down his window. BOB and SUSIE stand by him.

RONNY

(continuing)

Tina told me you were doing it. I didn't know you're also doing those...

BOB

I had to pass on Live Virgin. Those pay much more. You know, male porn stars, they don't mean dick now.

ronny

Jesus. What's wrong with this world? When we were starting out, everything was so different. I brought a lot to the business; I made nice open Erotica.

(beat)

Not like today's bandits and criminals. They all deserve to die. One, in particular. Gotta go. Bye now.

RONNY is getting so mad again that his face gets all red. They drive off.

RONNY

At least I had a sense of values... aesthetics.

(beat)

Actually I don't know any more.

NICK

No, it's true what you're saying, Ron; it's so true.

RONNY

And stop calling me Ron.

NICK

But... I thought...

RONNY

Just don't call me anything.

INT. SOUND STAGE - DAY

JOEY directs the first scene. There's a little make-shift medieval courtroom. A CREW MEMBER lights the candles that are all around the set. Another one walks around with a small smoke machine, spreading smoke around the set. KATRINA stands in front of TOMMY. He is wearing an old wig like an English judge would. RAQUEL plays the district attorney. Next to them is a jury of 10 of her porno peers. The women have the requisite big hair, long nails, too much make-up, and are bulging out of their robes in every direction.

JOEY

OK, this is a very important scene so I want everyone to really make an effort and get into character. Katrina, you think "Joan of Arc, I'm innocent, I'm a French virgin, I'm innocent". Tommy, you think "boy, do I want to nail this bitch"... and the rest of youse... Well, think whatever you want.

(beat)

So, Tommy, then you read the verdict and then the jury goes wild with excitement... so they start ripping each other's clothes off, and well, you guys know the rest.

EXT. SOUND STAGE - DAY

BRIAN finds a ladder and gets on the roof of the warehouse. He leans over a skylight and sees the courtroom with KATRINA standing in the middle.

INT. SOUND STAGE - DAY

It looks like JOEY is done with his speech. Everybody exhales but he gets very intense again.

JOEY

Katrina, you kinda have these mixed emotions about the whole thing because it's so beautiful, all these people boning, but somewhere in the back of your mind you can't stop thinking that you're going to be fried to a crisp.

You just can't stop thinking about becoming a french-fry - that's "mixed emotions" - y'got it? Then, right after he says, "Guilty" and slams the hammer down, you faint. We're ready, boys? Then let's do it. ACTION!

JOEY watches intensely but nothing happens. TOMMY must have a little stage fright. He looks over to JOEY for approval. JOEY motions slamming an imaginary hammer down. TOMMY gets the picture.

TOMMY

Guilty.

TOMMY slams the hammer down. A CREW MEMBER rolls in a big fan that blows into the silk curtains. KATRINA faints. The JURORS jump into each other's arms and caress each other wildly and perfunctorily. TOMMY leaves his desk, walks towards KATRINA, picks her up in his arms and walks towards the cubicle.

JOEY

And... cut.

KIM

Thanks everybody. Everyone's released except Tommy and Katrina. You guys are due back in an hour. Don't be late.

KATRINA slowly sits up.

INT. UNKNOWN BEDROOM - DAY

A YOUNG MAN (25) opens up the LIVE VIRGIN package and pops the instruction video tape into his VCR. The LIVE VIRGIN logo appears on the screen.

DISSOLVE TO:

INT. CHEAP T.V. STUDIO

JOEY stands in front of a table on which the empty LIVE VIRGIN box, an interactive suit, the air compressor, a T.V., a telephone and a pair of gloves are displayed. A beautiful "ACTRESS" stands behind the table. JOEY is wearing the suit except for the hand gloves.

JOEY

Hello, I'm Joey Queen and welcome to the wonderful world of Joey Queen - always breaking new ground when it comes to fun. Congratulations! You just bought yourself a ticket for being remembered as one of the first pioneers to explore new virgin territories. And now let's see how it works!

The "ACTRESS" picks up the suit on the table.

JOEY

(continuing)

Delicately lift the suit from the Live Virgin package - Thanks, honey - and simply put it on. And don't worry! One size fits all.

After displaying to the camera, the "ACTRESS" puts the suit back on the table. She picks up the gloves and puts them on JOEY's hands while he speaks.

JOEY

(continuing)

Now put those beautiful gloves on. And don't worry. Again, one size fits all - Thanks, honey. Now, here is your control panel. Its technology is more sophisticated than a 747 but easier to use than a juice blender. If you're coming to our world through Pay-per-view, turn the channel allocated to our show, that is after you've watched this tape, of course. If you're visiting us on our web site, get on it now. Now, unplug your phone and connect the chord to your control panel. Thanks honey. Now do the same with the chord of the handset. Plug in your air compressor and turn it on.

The "ACTRESS" follows the instructions. The rubber bag starts to go up and down. She grabs the plastic hose and connects it to JOEY's belt.

JOEY

(continuing)

Thanks, honey. Now, I'm getting turned on. Let's do it. Now use your right index finger, which has a convenient rubber pad, and press "On". Yes! Now you're getting automatically connected to our control station which is gonna send the information to your belt, and "below the belt". You see what I mean? You see what I mean? The air compressor will blow up the inflatable tubes here, here, and here,

JOEY points to his head, his palms, and his penis.

JOEY

(continuing)

on command as the drama takes

place on your T.V. or on your computer screen. It's as simple as that. So stand up and enjoy the show. Thanks for your patronage. Bye, now.

INT. OFFICE - DAY

A room full of phone operators at work.

OPERATOR

1 555 4VIRGIN, how can I help you?... I'm afraid it's too late for the show with Katrina Bartoloti. You wouldn't be able to get the suit in time, the show airs in a couple of hours... But we'll be happy to take your order for the next one.

INT. APARTMENT - DAY

This is like an early Christmas for a sixty year old man taking out a "robocop" suit from a box.

EXT. SOUND STAGE - DAY

TOMMY puts the tire back on his bicycle wheel.

TOMMY

"I'm the director here". Yeah right. Who do you think you are? The inventor of the beaver shot?

Now he looks happy again. He takes a satisfied look at his job and gets on his bike.

TOMMY

(continuing)

It's a free country. I'll ride my bike if I wanna ride my bike, period.

TOMMY races around the warehouse/soundstage.

TOMMY

(continuing)

Free, free Tommy, free country, free world. Hee-haw.

From around the corner, BRIAN watches TOMMY ride his bike away from the lot. IRA stands by the entrance of the building. A couple of ACTORS wearing bathrobes and slippers come outside holding coffee cups and smoking cigarettes. BRIAN stares at them for a moment then picks up a cigarette butt from the ground, walks to the entrance, drops the butt onto the floor in front of IRA, and steps on it. IRA looks

at BRIAN's kimono.

IRA

You're gonna freak the neighbors.
If you go for a smoke, at least
wear something decent.

We hear screeches of tires. On the threshold of the building, BRIAN turns his head to watch a van pulling up with QUAIN inside. QUAIN's POV: A kid that resembles her son. She frowns. BRIAN ducks inside the building.

INT. SOUND STAGE CORRIDOR - DAY

BRIAN paces down the corridor looking for a place to hide. We hear QUAIN negotiating her way in. NANCY walks by pulling a rack of clothes.

BRIAN

Do you know where Katrina's
dressing room is?

NANCY

Up the stairs.

BRIAN tries to open a door to hide from his mother but it is locked. He tries another one and walks in.

INT. MAKE-UP ROOM - DAY

BRIAN walks in. A NAKED ACTRESS is sitting there getting some make-up on her breasts.

BRIAN

Oops. Sorry.

NAKED ACTRESS

About what?

BRIAN

Huh. Nothing.

BRIAN stands there for a moment contemplating with both fascination and embarrassment this unprecedented situation in his life.

INT. SOUND STAGE - KATRINA'S DRESSING ROOM

KATRINA sits in front of the mirror staring at herself and trying to reassure herself.

KATRINA

I gotta do this; I gotta do this.

INT. UNRECOGNIZABLE OFFICE - DAY

C.U. of the back of a MAN's head. We hear a PHONE RING. The

MAN brings the handset to his ear.

THE MAN

Is it here yet?... Really?... Yes
of course, bring it immediately.

The MAN hangs-up.

INT. CAR / EXT. STREET - MAGIC HOUR

Inside a car with a man driving. On the passenger seat is the recognizable Live Virgin kit in its package. TOMMY, biking, appears in the driver's window. He races through traffic to go the same speed as the DRIVER.

TOMMY

(To the driver)

Roll your window down.

The DRIVER doesn't get it. TOMMY rolls an imaginary window to make him understand. The DRIVER finally gets it.

TOMMY

(continuing)

How fast are we going?

DRIVER

Huh?

TOMMY

How fast are we going? Check your
speedometer.

DRIVER

Que? Hablas Espanol?

The sound stage/warehouse appears in the background: TOMMY has obviously been racing around the block.

TOMMY

Jesus! Que speed... velocidad..?
velocidades?... Huh, que rapido?

They are right by the driveway of the warehouse. TOMMY points at the dashboard and loses his balance doing so. He doesn't react fast enough and takes the curb too quickly. He's catapulted forward and his testicles land smack dab upon the cross bar as the bike comes to a halt. TOMMY maintains his balance just long enough to realize the immense amount of pain that's about to shoot from his groin up his spine and to his brain. Then TOMMY and the bike tumble to the ground.

MONTAGE

Many different men, alone or with friends, in many different places, open the "robocop-suit" box, reading out loud the notice, etc...

INT. BEDROOM - NIGHT

The T.V. is on and we see the end of JOEY's instructional video. Former president GEORGE BUSH, wearing the suit, is busy plugging everything in. We hear a couple of KNOCKS on the door. GEORGE BUSH struggles to get out of the suit.

BARBARA (O.S.)

George, what the heck are you doing in there? It's not like you to lock yourself in.

GEORGE BUSH

I didn't lock myself in, Barbara. I'm just gonna need moments of solitude like this to reminisce about the glorious past. You gotta give me this.

BARBARA (O.S.)

Well, you'll reminisce later. The pea soup and the quiche are gonna get cold.

INT. SOUND STAGE CORRIDOR - NIGHT

BRIAN walks down a narrow corridor.

KIM (O.S)

Larry, come quick. I need your help.

LARRY and the other THUG come running from the opposite direction. They almost knock BRIAN down as they pass him. BRIAN pushes a new door and enters an empty dressing room.

INT. SOUND STAGE CATERING AREA - NIGHT

JOEY stands giving an interview to QUAIN and her CAMERA MAN. RAQUEL and a couple of ACTORS are sitting down next to them.

JOEY

This is it, this is my baby... Interactive sex, the wave of the future... this is where it's going to happen, for the first time ever... Just imagine, all those happy men, proud fathers, civil servants, lesbians - we mustn't forget our lesbian audience - all of them plowing young Katrina's cornfield at the same time tonight... It's magic - isn't it?

KIM and LARRY drag TOMMY to JOEY. TOMMY is curled over in

the fetal position and can barely get a word out.

KIM

Ah, Joey, I think you should take a look at this.

JOEY

What is it?

QUAINT looks on.

KIM

It's Tommy... I think he's out of commission.

JOEY gives TOMMY a fatherly glance.

JOEY

Bicycle - right?

TOMMY painfully nods "yes".

JOEY

(continuing)

Look at you now... y'see what happens when you don't listen to Joey.

KIM

Joey, the countdown. We're getting dangerously close to the live scene. What are we gonna do?

JOEY

Have no fear: I know the perfect replacement.

(to Kim)

You direct.

KIM frowns. JOEY picks up the judge's wig and puts it on his head. He adjusts it to cover up his forehead and heads out. RAQUEL stays with TOMMY. KIM heads for the booth.

OMIT

INT. KATRINA'S DRESSING ROOM BATHROOM - NIGHT

KATRINA is crouched over the toilet trying not to throw up. She stands and leans against the wall, holding her hands to her face, taking a few deep breaths. (O.S.) we hear the dressing room door shut. KATRINA exits the bathroom.

INT. KATRINA'S DRESSING ROOM - NIGHT

KATRINA comes out of the bathroom. BRIAN stands there.

KATRINA

What are you doing?
(looking at his
outfit)
You didn't get a job here, did you?

BRIAN closes his kimono to hide his nudity and bruises.

BRIAN
No. I had to pretend I worked here
to get inside. I've just been
through a lot to find you.

KATRINA
How did you get all those bruises?

BRIAN
Never mind. Please stop this now.
Kate, you need to know that
nothing happened with me and
Blinky. Please believe me.

KATRINA
Why should I?

BRIAN
Because it's the truth and because
you can't stand alone against the
whole world. You're not alone.
You're father's been running
around like a monkey with a
razorblade... Cause he loves you;
and I love you.
(beat)
I love you.

KATRINA's face warms up. BRIAN and KATRINA hug
affectionately. JOEY is heard from the corridor.

JOEY (O.S.)
"I'm in the mood for love..."

BRIAN
Let's get outta here.

KATRINA
(pointing at the
couch)
OK. Lemme handle him. Hide under
there.

BRIAN looks at the couch and grimaces.

KATRINA
(continuing)
Get in there and put something on.

BRIAN goes inside the closet and looks through a rack of

costumes.

INT. SOUND STAGE CORRIDOR - NIGHT

JOEY enters with QUAINT and the CAMERAMAN on his tail. They stand in the doorway.

QUAINT

You're not going to call it off?

JOEY

My darling, it's never been more 'on'.

JOEY

(continuing)

Larry, guard the door, will ya, and don't let anybody in.

JOEY enters the room and shuts the door on QUAINT, LARRY, and the CAMERAMAN.

INT. KATRINA'S DRESSING ROOM - NIGHT

JOEY

(sexy)

I have something very important to tell you.

KATRINA

So do I. I quit.

JOEY

Katrina, this is no time to joke around. Tommy's out of commission but I've found a replacement.

JOEY does a little schwing motion with his hips towards KATRINA and gives her a big smile.

KATRINA

You're the one who's joking.

JOEY

I've never been more serious in my entire life. Tommy's accident was meant to be.

KATRINA

What? Did you...

JOEY

No! You know...

(pointing at ceiling)

Some kind of divine intervention. I'm starting to believe there's something up there.

JOEY makes a few dancing steps, spinning around the room.

JOEY

(continuing)

And I got chosen, I got fucking
chosen.

KATRINA grabs him by the shirt and leans toward his ear.

KATRINA

Not by me down here, you deaf
fuck. You're not listening. I
quit.

JOEY

What?

KATRINA

I quit.

She pushes him against the wall. Joey knocks over a lamp
that crashes to the ground. BAM! BRIAN hears the noise and
jumps out of the closet wearing a gladiator costume.

INT. COURT ROOM - NIGHT

A few actors ACTORS hang out. TECHNICIANS run around. All
the lights are on. RONNY and NICK walk in from one side. KIM
comes running from the other side.

RONNY

Where is Katrina?

KIM

You don't wanna know.

RONNY and NICK follow KIM.

RONNY

Where's Katrina Bartoloti?

KIM

Well that's the thing. She has to
be on the air, live, in ten
minutes.

(beat)

How come Ira let you in? This is
supposed to be a closed set, you
know that?

NICK is now wearing IRA's baseball hat.

RONNY

I'm Katrina's agent
(pointing at Nick)
and this is... her chiropractor.

Where is she?

KIM looks at them suspiciously but she realizes that at this point it doesn't really matter anymore...

KIM

She's meeting with Joey. They don't wanna be disturbed.

RONNY

What?

INT. SOUND STAGE/KATRINA'S DRESSING ROOM CORRIDOR - NIGHT

They arrive in front of KATRINA's dressing room. We hear a lot of music coming from behind the door. QUAIN'T turns her head to see RONNY and NICK headed for her.

RONNY

Where's Katrina?

QUAIN'T

Jesus, they let him out.

RONNY

Get out of my way.

The CAMERAMAN starts shooting RONNY.

RONNY

(continuing)

Get away from me, you filthy vulture!

RONNY brushes the camera away, but LARRY is still guarding the door.

QUAIN'T

No! You get away. Don't interfere with the first amendment.

INT. KATRINA'S DRESSING ROOM - NIGHT

BRIAN jumps on JOEY and JOEY falls.

BRIAN

Hasta la vista, asshole.

KATRINA

Let's go.

They open the door.

INT. SOUND STAGE CORRIDOR/KATRINA'S DRESSING ROOM - NIGHT

QUAIN'T and RONNY stand close, facing each other, as the door behind them opens to reveal KATRINA.

RONNY

You and your retarded son...

QUAINT snaps back to her journalist mode and turns her microphone on.

QUAINT

(to cameraman)

John, hurry up. Get the camera on her.

(to Katrina)

We're happy to see you again. How do you feel?

She aims the mic towards KATRINA as BRIAN steps out of the room.

BRIAN

Mom!

QUAINT

Brian!

RONNY

Katrina!

BRIAN

(into the mic)

You don't give a damn about how she feels.

KATRINA

Dad!

BRIAN

(to Quaint)

You're such a fraud. You couldn't care less about her feelings or anyone else's.

RONNY

Don't do it, Sweet pea. I'm begging you.

QUAINT

(to John)

Stop shooting, John, immediately.

KATRINA

I'll do what I want.

Behind BRIAN and KATRINA, LARRY helps JOEY get on his feet.

JOEY

Larry, get Katrina.

JOHN continues shooting. QUAINT attacks JOHN.

QUAINT

I told you to stop shooting, you moron. You wanna loose your job?

KIM

Total chaos. This is total chaos.
Five minutes to Live Virgin.

KIM rushes out. BRIAN takes out a silly sword attached to his belt and threatens LARRY with it. BRIAN and KATRINA back pedal a few steps and then run. Everybody chases after them.

MONTAGE

Interior DESK SERGEANT's home / Interior SPANISH DRIVER's home/ etc. ALL wearing the suit and watching the court scene on the playback of the "Live Virgin" show.

INT. T.V. TRANSMISSION ROOM - NIGHT

KIM leans on the control panel where we can see the court room scene on a couple of T.V. monitors. INSERT T.V. MONITOR. RAQUEL pleads for KATRINA. KIM stares at the empty cubicle on another monitor.

KIM

Oh God!

MONTAGE

All the men hooked up in their robocop suits waiting at home for JOAN OF ARC.

INT. CAB DRIVER'S APARTMENT - NIGHT

We understand that the CAB DRIVER ties the sensors around his penis. His WIFE films it.

CAB DRIVER

Now we're talking. Now we're talking. You didn't wanna talk, huh? Well, we're talking now.

INT/EXT. MONTAGE SEQUENCE - NIGHT

All the men hooked up in their robocop suits waiting at home to do it with KATRINA/JOAN OF ARC. Their T.V. play the judgment scene with KATRINA that was shot earlier. In the right corner of the screen there are numbers counting down to the deflowering. A sign runs across the screen that reads: "If you haven't put on the helmet and the glove yet, do it now."

INT. COURT ROOM - NIGHT

BRIAN and KATRINA end-up in the court room where the other actors are wondering what is going on.

RONNY

(to Katrina)

Come on, Sweet-pea, let's go now,
I'm on your side. Let's make
peace.

KATRINA looks at her father and hesitates for a moment.

JOEY

I'm gonna kill you and sue you all.

RONNY

Listen, I'm glad you changed your
mind. Come with Daddy. You'll
see, I'm done with this business.
From now on I only wanna produce
documentaries... Like you always
wanted me to, honest.

JOEY

Yeah, right. Like what?...
INTIMATE WASHING IN SWEDISH
CONVENTS?

RONNY

More like a snuff film starring
Joey Dickhead.

NICK knocks LARRY out of commission. JOEY, going around the room, manages to reach the only other exit in the court room. He grabs a sword, on the way, twice as big as BRIAN's, from an actor's belt who is wearing a similar outfit. BRIAN and KATRINA stop in their tracks, they turn around and look: they are surrounded. KATRINA grabs BRIAN.

BRIAN

Where are you going?

KATRINA

Come with me.

QUAINT, RONNY, and NICK follow JOEY as he chases BRIAN and KATRINA with the sword.

INT. T.V. TRANSMISSION ROOM - NIGHT

KIM stands in front of the control panel in a state of panic. The main monitor shows the very end of the recorded court scene. The countdown in the corner shows: "10", "09", "08" seconds left... TOMMY carries KATRINA in his arms towards the cubicle. A second monitor shows the empty interactive cubicle where the live scene is supposed to take place.

KIM

What should I do?

On the second monitor KATRINA and BRIAN get inside the booth. They lock themselves in. "04", "03"...

KIM

(continuing)

Wow.

(to the technician)

Let's go for the live-scene.

We've got nothing to lose.

"01", "00"! She presses a red button.

INT. LIVE VIRGIN CHAMBER - NIGHT

KATRINA slams and locks the door on QUAIN, JOEY, RONNIE and NICK.

INT. COURTROOM - NIGHT

BRIAN and KATRINA stand in the interactive cubicle. Everyone around them is totally hysterical. RONNY and JOEY try to break in while alternatively helping each other or fighting some more. Raquel winks at them and leaves the premises.

INT. GLASS CHAMBER - NIGHT

BRIAN grabs KATRINA by the shoulders and looks deep into her eyes.

KATRINA

You know, I'm still... a virgin.

BRIAN

Beautiful. That makes two of us.

They kiss softly like the innocent teenagers they are. KATRINA stares straight into BRIAN's eyes. She unbuttons BRIAN's gladiator shirt and caresses his chest.

INT. COURTROOM - NIGHT

JOHN tries to surreptitiously get some footage.

QUAIN

(to John)

Stop shooting! Stop shooting for

Godsake. Oh my God. Jesus...

Brian!

RONNY is livid. He turns to NICK. NICK looks at the kids with a tender smile and wet eyes. RONNY gives him a dirty look. NICK puts himself back together.

RONNY

Nick, for chrissake, do something.

There is nothing NICK can do. He just shrugs his shoulders to say so. RONNY falls to his knees.

RONNY
(continuing)
Katrina what are you doing? Are
you out of your mind? Stop
touching that punk.

Inside the booth BRIAN and KATRINA can't hear anything from the outside. However KATRINA's attention gets temporarily distracted from BRIAN because of RONNY. She looks at him mischievously but with tenderness.

KATRINA
(To her father,
mouthing)
I love you.

RONNY is obviously moved but still very upset.

QUAINT
Yeah, exactly. Get your hands off
him.

RONNY
(to Quaint)
Don't give orders to my daughter.

QUAINT
Don't you call my son a punk.

RONNY
She'll do what she wants... Who
do you think you are?
(beat)
He's actually not a bad kid. You
don't deserve him as a son.

QUAINT is puzzled. RONNY looks back at KATRINA. BRIAN and Katrina pull the satin bedsheet off the bed and stack it around the cubicle to block the view. Now they are (almost) alone.

INT. GLASS CHAMBER - NIGHT

BRIAN and KATRINA stop kissing.

KATRINA
We need protection.

BRIAN
I don't have anything.

KATRINA looks around and spots the Live Virgin Sensor Glove. She picks it up.

BRIAN
(continuing)

No way.

KATRINA
No glove, no love.

INT. T.V. TRANSMISSION ROOM - NIGHT

KIM and the TECHNICIANS watch KATRINA and BRIAN on the monitor.

KIM
Yes! All systems go.

A champagne cork hits the ceiling. A TECHNICIAN pours champagne in plastic cups. KIM and the two TECHNICIANS scream, laugh, and celebrate. All the lights on the control panel flash. KIM's P.O.V of JOEY on the floor fighting RONNY.

INT. COURT ROOM - NIGHT

JOEY pushes RONNY away. He looks up and sees KIM behind the window of the Transmission Room. She looks at him and gives the 2 thumbs up sign and a big smile.

JOEY
Hallelujah. I'm rich again.

JOEY sends kisses to the cubicle. RONNY understands and heads towards the back of the set.

RONNY
(mumbling to himself)
Not for long, you loser. Nick,
get him.

RONNY frantically searches to find the transmission cable.

INT/EXT. MONTAGE SEQUENCE - NIGHT

A bunch of Live-Virgin CUSTOMERS plugged into KATRINA and BRIAN. They start to shake their butts in an odd way...

INT. COURT ROOM - NIGHT

RONNY breaks the glass of the emergency kit on the wall and grabs the axe. He reaches behind the cubicle and cuts all of the wires going into it. The monitor goes blank just as KATRINA is about to discover sex for the first time.

JOEY (O.S.)
Sabotage. I'm gonna kill ya for
this.

INSERT THE ROBOCOPS DANCING IN THE DARK: THEIR MONITORS

GO FUZZY.

INT. GEORGE BUSH'S BEDROOM - NIGHT

The former PRESIDENT GEORGE BUSH stands there, wearing the robocop suit, knocking the furniture around.

OMIT

INT. LIVE VIRGIN CHAMBER - NIGHT

BRIAN and KATRINA passionately embrace as we...

FADE OUT

ROLL CREDITS

INT. JOEY'S BEDROOM - DAY

C.U. on JOEY's T.V.: "3 O'CLOCK NEWS"

ANCHORMAN

That's it for us. Stay tuned for the new format of The Quaint McPerson Show. Today's guest is filmmaker Ronny Bartoloti talking about his Oscar winning documentary "Convents of the Far North".

ANCHORMAN 2

Good stuff.

The T.V. shuts off.

JOEY (O.S)

I can't believe this horseshit.

The phone rings. JOEY is in bed. Two wings have been added to his tattoo to make it look like a butterfly. He picks up the phone.

JOEY

Hello?

JOEY listens for a moment then violently hangs up. He turns away from the phone and gets on top of...MITZY.

JOEY

(continuing)

What a prick.

MITZY

Who was it?

JOEY

Your ex-husband. He wants me to

buy a copy of Vanity-Fair.

MITZY

Ouch!...Careful with my breast.

We hear babies crying as we...

DISSOLVE TO:

INT. FASHION PHOTO SHOOT - DAY

RONNY and QUAIN'T (with BLUE hair) stand on each side of a PHOTOGRAPHER and his big medium format camera. They both make silly faces and wave at us. REVERSE SHOT of KATRINA and BRIAN standing with two BABIES each in their arms. They look straight at us with a big smile. A strobe flashes as we hear the CLICK of a still camera.

QUICK DISSOLVE TO:

INSERT COVER OF VANITY FAIR

Vanity Fair spins towards us: on the cover is the picture of BRIAN, KATRINA and the FOUR BABIES. The cover Headline reads: AUTHORS AND STARS OF THE "KAMA SUTRA 2000" BOOK AND VIDEO TALK ABOUT SEX, LOVE AND... QUADRUPLETS!

T H E E N D

